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PRINTS, PAINTINGS
ILLUSTRATED BOOKS, FURNITURE

AND ALSO

A GREEK MARBLE STATUE OF THE THIRD CENTURY B. C.

COLLECTED BY

H. C. HOSKIER, ESQUIRE
OF SOUTH ORANGE, NEW JERSEY

TO BE SOLD ON MARCH 2nd, 3rd, 4th and 5th, 1914

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION
NEW YORK

ON PUBLIC EXHIBITION

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK
ENTRANCE AT 6 EAST 23rd STREET

BEGINNING WEDNESDAY, FEBRUARY THE 25th, 1914
AND CONTINUING UNTIL THE DATE OF SALE

THE IMPORTANT COLLECTION OF

H. C. HOSKIER, ESQUIRE

OF SOUTH ORANGE, NEW JERSEY

COMPRISING

PAINTINGS, PRINTS, BOOKS, FURNITURE

AND ALSO

A GREEK MARBLE STATUE OF THE THIRD CENTURY B.C.

UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON MONDAY, TUESDAY, WEDNESDAY AND THURSDAY
MARCH 2nd, 3rd, 4th and 5th, 1914
BEGINNING AT THE HOURS OF 8.30 IN THE EVENINGS

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

ASSISTED BY MR. OTTO BERNET OF
THE AMERICAN ART ASSOCIATION, MANAGERS

L.73887

ILLUSTRATED CATALOGUE OF

PAINTINGS IN OIL AND WATER COLOR

PRINTS OF EXCEPTIONAL BEAUTY
AND HISTORIC IMPORTANCE

BOOKS OF RARITY AND VALUE

OLD ENGLISH FURNITURE BY THE MASTERS

AND

A REMARKABLE STATUE OF THE BEST
PERIOD OF GREEK ART

COLLECTED BY AND THE PROPERTY OF

H. C. HOSKIER, ESQUIRE

OF SOUTH ORANGE, NEW JERSEY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

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REMBRANDT.
Leaning on a Stone Sill.
Number Seventy-four.

FOREWORD.

THE present small collection of engravings has been brought together for the pure joy of learning something of engraving at first hand. It illustrates in a modest way the development of the art from the cameo wood block through the intaglio copper plate down to the peculiar and nondescript mezzotint plate and onwards with the pure or mixed processes of stipple or etching to the steel plates of the XIXth century, and revival of the great art under the moderns of the end of the XIXth and beginning of the XXth century. The most satisfying examples of all are included among the mezzotints of the XVIIIth century. We stop short of Cousins, for Cousins' work is "harder" than that of his predecessors, ending with C. W. Turner. At this point indeed we take leave of the old schools for good. Mezzotinting has been revived in our day, but the best attempts fall far short of the wonderful effects obtained by Val. Green and his contemporaries (possibly owing in part to the different way of preparing the copper plate itself in manufacture), and indeed the process is a long and somewhat tedious one, requiring 50 to 100 uses of the "cradle" to roughen it, and 25 to 50 impositions of the "scraper" to modify it. It is safe to prophesy that the lettered state of the Duchess of Rutland (Lot 196) will sell for far more money than the proof of Rembrandt/Pether (Lot 181, see Plate), yet the work on the latter as an example of the soft effects of the mezzotint is incomparably more precious to the student of "ways and means." Observe the hands and the beard of the patriarch. To obtain the effect visible in the beard, I have no doubt but that at least 50 separate treatments were necessary before the roughened "black" of the plate prepared by the "cradle" was worked down by the scraper to the shading required. And numerous proof pulls must have been necessary to observe the effect as the engraver worked. The exact gradations from pure black to a three-quarters black and down to pure white can be seen in Lot No. 186, that beautiful mezzo of Prince Rupert by Rembrandt/Val Green.† The Public has yet to learn, although the high-priced proofs of female portraits of the mezzotint period may be justified from one point of view, that from the point of view of the art *per se*, a collector should acquire first of all the fine and still moderately

† Prince Rupert is supposed to be the father of mezzotinting. Some people think that this is a portrait of Rembrandt himself in his youth.

priced proof pulls of the other pieces such as these copies of famous Rembrandts, and of the high light forge pictures and others. We cannot indeed all own a Rembrandt painting, but we can, most of us, by diligent economy, if necessary, procure and store among our Lares and Penates a copy of such a picture by other masters of fine engraving or a direct engraving by Rembrandt or by other masters themselves.

Perhaps the most agreeable plate to " live with " in the collection is the portrait of Rembrandt himself, by himself, " leaning on a stone sill " (Lot No. 74), of which one can never tire. Besides the memories and contrasts which each sight of it must evoke, the artistic excellencies of the portrait itself are so great and the ' regard,' as the French express it, so gracious and so lifelike, that our attention cannot be distracted from it by any other surroundings.

For the technique of the various branches of the arts of engraving the reader is referred to the numerous text-books on the subject. But the collector generally begins by accumulating some examples, *before* he can take pleasure in text-books and catalogues. It is hoped that this display of examples may stimulate others by discriminating purchase to have their enthusiasm whetted to the point of further study under the leadership of our excellent firms in this city who are interested in dealing in works of this character. The object of this preface is merely to call attention to certain forgotten truisms as we pass a few subjects in review.

And first, it is not always necessary to buy a " proof before letters " to obtain the best examples of engraving. Those " lettered " pulls which immediately succeeded the last " unlettered " proofs are quite as fine. Thus in Lot 146, " Woman plucking a fowl," Rembrandt/Houston, or Lot 169, Duchess of Ancaster, Hudson/McArdell, both " after letters," the prints are in as fine condition as the proofs " before letters." It merely requires patience and care to acquire such copies. I exchanged the " Woman plucking a fowl " and the " Duchess of Rutland " twice before obtaining really fine copies " after letters." And I resisted the temptation to buy a proof of the " Duchess of Ancaster " when I found that the proof state was not superior to a good lettered print. On the other hand, some plates are softer than others and no good " after letter " copies seem to exist. Thus the lettered copy of Miss Nelly O'Brien is infinitely weaker than it would be if I could exhibit a copy in proof state. I have not come across one.

After the plates, mezzo and stipple were somewhat worn, someone conceived the brilliant idea of printing off from them in color. Another branch of the art, not completely recovered in our day.

We submit some specimens together, plain and colored (Lots 235/236, 282/283, 308/309) in order that the contrast may be observed.

But to begin at the beginning: Attention is directed to the two Dürer wood engravings and that of Hieronymus Bosch as an introduction to the art. All three are elaborate above those of that period and the succeeding one (where wood blocks of simpler design were used to illustrate books for a long time). Thence we pass to copper. Having carried the student through the great and strong Dürer period, we let him down gently through the more delicate Leyden plates to the little masters whose decorative work is still not sufficiently appreciated to-day.

We offer specimens of the work of Binck and the Behams, Pencz and Goltzius, Delaune, DePasse and DeBry, which brings us into the XVIIth century.

Rembrandt leaning on a stone sill speaks for itself (No. 74).

Next we illustrate the earliest mezzotint period with examples of Vaillant, Blooteling and Beckett for comparison with the wonderful advance made in the XVIIIth century to a climax fostered by the great paintings of that age. Sir Joshua Reynolds needed a Val Green and a Smith to interpret him and he found them.

The XVIIIth century mezzotints are too well known to call for detailed description, but I venture to hope that the selections will form a pleasing whole as we pass from Blooteling to C. W. Turner, lingering, of course, longest over the work of Val Green, J. R. Smith, Elizabeth Judkins, Pether and Earlom. Do not fail to note No. 198, mezzo portrait of Bartolozzi. The mezzotint period overlaps the beginning of the XIXth century, into which century are crowded all processes, simple and mixed, in revival. The stipple process claims attention at the hands of C. Knight, Bartolozzi (see Miss Farren and Thais), Condé, Schiavonetti and others who worked it to perfection. Some of these portrait plates were later printed in colors (see No. 309). We only show two large colored sea pictures from mezzotint plates, but they are brilliant (Lots 278, 279, Morland/Ward).

Caroline Watson is an exponent of a mixed process of stippling (see No. 267) which is pleasing.

Then the warm colored portrait prints in inks from sepia to red should be admired. They are intensely of the period (see Nos. 243, 245, 246, 257, etc., etc.).

Meanwhile the French school of line engraving of the XVIIth-XVIIIth century precedes this chronologically with some brilliant examples by Nanteuil, Cossin, Masson, Edelinck, Audran, Tardieu and Drevet. A color print by Janinet (No. 249) is very decorative.

The Victorian epoch is illustrated by some charming proofs of famous Madonnas engraved by Massard, Desnoyers and Mandel (see 298-299, 300-303, 324-326).

Passing to our own day comes a long line of illustrious names from Haden, Meissonier (Lots 319, and 327-8) and Whistler (337-342), through Jos. Knight (381) and Bridgewater (mezzo 368), and Lalanne (etching 331 *seq.*), J. D. Miller and J. F. Millet, Lamotte, Platt, Holloway, Lewis, Pélicier, Mielatz, Fullwood, Focillon to D. Y. Cameron (369-370), Hedley Fitton (358-60), Zorn (376-7), and Pennell (361-5).

Of lithographs some Whistler's are exhibited (343-9), a great study of Amiens Cathedral by Pennell (365), and some modernisms of Léandre (383).

The specimens exhibited are few by comparison with the great activity of the engravers named. They will merely serve to illustrate the art of our own day in its various shades of action and interpretation.

We have also included the portraits of some of the well known painters and engravers, whose features are often too little known to the collector, *e. g.*, Rubens (167, 202), Reynolds (201), Watteau (442), Lely (119), Kneller (105, 118), Mignard (139), Rigaud (122), Le Brun (238), Hoppner (293), Opie (450), Rembrandt (74, 386), Prince Rupert (186), Bartolozzi (198); and some other celebrities, as Grinling Gibbons (104), Inigo Jones (185), Garrick (216), Scott (317), St. Gaudens (376), and see No. 438 for Milton and No. 439 for Walton.

Original Drawings. The most important is *L'Hermitte's* sketch (No. 419) of a vineyard scene at harvest time and which is full of grace and power. It must be closely related to the picture in the Metropolitan Museum of Art, executed at about the same time.

The study of "*Dolo*" (No. 418) by *Cameron* is very delicate.

F. C. Gould's cartoons are interesting (413).

Water Colors. Chevilliard's "Célibataire" (No. 425) merits attention, and what I would call "a study in pinks" (No. 426) by the late H. J. Johnstone is indescribably sympathetic. Of England's two premier water colorists of our day E. Wake Cook still lives. A graceful example (No. 427) of a scene on the Lake of Orta in his special line will be found worthy of attention.

Oil Paintings. To me *Boughton's* sketch of Milton at table (No. 438) is thoroughly satisfactory. It is said to be a study for a larger picture now in this country. The sketch of Isaac Walton is also pleasing in its simplicity.

No. 442, of Watteau and St. Julien, by *Watteau*, was bought at Christie's without a special history. It would appear to be genuine and decidedly interesting from an historical point of view.

Gérôme's important mosque picture is the last big thing which he did (No. 451). Close to the tribune is a portrait of his body-servant,

and the other numerous figures are types well worthy of study. It should be hung in a strong light to obtain the best effect.

Furniture. I would direct special attention to Lot 458 (see illustration), which I am parting with, together with other things, because I want to be able to turn the key on my belongings without worry during absences from home. It seems to me that it is a museum piece, and I hope may find a safe home where it can be appreciated. The sweep and beauty of the rail I have never seen approached in English furniture.

Greek Statue (No. 467). We have so little to compare this with, that I am afraid of being considered over-enthusiastic, if I reaffirm my belief that this is a reduced *study from life* of the very best period of Greek art, utterly unlike and not to be confounded with other "copies" of Venuses and Aphrodites. The modelling of the virginal form seems to me entirely different from the later "copies" of the more developed Aphrodites.

H. C. HOSKIER.

South Orange, February 10th, 1914.

A NOTE OF APPRECIATION AND RECOGNITION

Fundamentally a student and a scholar, it is small wonder that, as in his notable library of books, so also should Mr. Hoskier in the furnishing of his home, display a taste and touch not only artistic but historic. Who, indeed but one who knows and loves art could have brought together such masterpieces of engraving, ranging as they do from the woodcuts of Bosch and Dürer, of the XVth century, to the examples of the etchers of to-day, and which, as the owner so interestingly and instructingly points out in his introductory note, depicts step by step the development of the art,—or should it more properly be said, the development and the decadence thereof?

To the end that the interest of the student may be quickened, as well as the desires of the collector fulfilled, a rather unusual arrangement of the catalogue has been followed, in that the lots have been arranged in the chronological order of the dates of the births of the artists represented in the collection, rather than in strict alphabetical order. All the works of each artist have, however, been grouped under his name, rather than separating them and thereafter placing together woodcuts or mezzotints, and those remaining in similar classified order.

Not content to confine his collecting to the art of the graver, Mr. Hoskier gathered together, at home and abroad, furniture by the famous English XVIIIth century cabinet makers, and paintings of distinction in oil and water color; some by artists of fame and some just because of their excellence, irrespective of name. Thus it should always be with the true connoisseur, and what more fitting crown to the efforts of such an one than his Aphrodite? She, though hewn of stone, verily has life to sight and touch, the grace and beauty of ancient Greece, as true to-day as when the master-chisel gave her form.

To the efforts of the cataloguers of the Association have been added, as to the engravings, the expert knowledge and generous aid of Mr. Robert Fridenberg, than whom none is better informed; and as to the paintings and drawings, the assistance of Mr. Charles Dana Carroll, whose work in such matters is so well and favorably known.

(Signed) AMERICAN ART ASSOCIATION.

Dated February 10, 1914.

INDEX

ENGRAVERS

Agar, J. S., 297
Aldegrever, H., 47, 48, 49, 50, 51, 52
Altdorfer, A., 25, 26
Anderloni, P., 307
Audran, J., 123, 124

Bacher, O. H., 357
Baléchou, J. J., 140
Bartolozzi, F., 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161
Bartolozzi (School of), 162, 163
Beckett, I., 116, 117, 118, 119
Beham, J., 43, 44, 45
Beham, B., 46
Beham, H. S., 40, 41
Birch, W., 259
Blooteling, A., 81, 82, 83
Bosch, H., 2
Bova, Mme., Pupil to F. Bartolozzi, 312
Bracquemond, F., 350
Bridgewater, G., 368
Brosamer, H., 53
Brunet-Debaines, 353
Buhot, F., 354
Burgmaier, H., 21
Burke, T., 241, 243, 244

Cameron, D. Y., 369, 370
Cardon, A., 287
Chereau, F., 128
Chereau, J., 129, 130
Condé, J., 308, 309, 310, 311
Collyer, J., 239
Cossin, L., 92

De Bruin, N., 66
De Bry, J., 63, 64, 65
Delattre, J. M., 227
Delauney, A., 351
Delaune, E., 54, 55
De Vischer, J., 94
Desnoyers, A. G. L. B., 300, 301, 302, 303

ENGRAVERS

Dickinson, W., 231, 232, 233
Dixon, 216
Drevet, P. I., 132, 133, 134
Dunkarton, R., 280, 281, 282, 283
Dürer, A., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20

Earlom, R., 218, 219, 220, 221, 222, 223, 224, 225, 226
Edelinck, G., 101, 102, 103
Eichens, E., 318
Engraver Unknown, 234, 291, 366

Faithorne, W., 75
Ficquet and Savart, 141
Fisher, E., 172, 173, 174
Fitton, H., 358, 359, 360
Focillon, V. L., 379
Frye, T., 135, 136, 137, 138
Fullwood, J., 371, 372

Gautier, L., 367
Gaywood, R., 97
Goltzius, H., 59, 60, 61, 62
Grateloup, J. L., 177, 178
Green, V., 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197
Grozer, J., 313, 314

Haden, S., 319
Hodges, C. H., 270
Hogg, J., 315
Holloway, C. E., 380
Houston, R., 143, 144, 145, 146, 147
Huet, P., 320, 321, 322

Jacobe, J., 176
Janinet, J. F., 249
Jones, J., 228, 229, 230
Judkins, E., 285

Karcher, A., 316
Knight, C., 156
Knight, J., 381

ENGRAVERS
Lalanne, M., 331, 332, 333, 334, 335
Lalauze, A., 352
Lamotte, A., 382
Lecerf, 330
Léandre, C., 383
Lewis, J. F., 323
Lombart, P., 99

McArdell, J., 164, 165, 166, 167, 168, 169, 170, 171
Mandel, E., 324, 325, 326
Marchi, G., 179
Mareste, G., 384
Massard, J., 217
Massard, R. U., 298, 299
Masson, A., 95, 96, 96a
Meadows, R. M., 304
Meissonier, E., 327, 328
Meryon, C. (In the manner of), 385
Meyer, H., 305, 306
Mielatz, C. F. W., 373, 374
Miller, J. D., 356
Millet, J. F., 329
Morghen, R., 262
Müller, J. G., 238
Murphy, J., 240

Nanteuil, R., 84, 85, 86, 87, 88, 89, 90, 91
Nutter, W., 257

Parrish, 355
Passe, C. de, 56, 57
Pélicier, G., 386
Pencz, G., 36, 37, 38, 39
Pennell, J., 361, 362, 363, 364, 365
Petit, G. E., 130
Pether, W., 180, 181
Pitau, N., 93
Platt, C. A., 375

Raimondi, M. A., 22, 23, 24
Rembrandt, 67, 68, 69, 70, 71, 72, 73, 74
Reynolds, S. W., 288, 289, 290
Ritchie, A. H., 336
Roybet, F., 357a
Ryder, T., 235, 236, 237
Ryland, W. W., 175

ENGRAVERS
Saunders, J., 286
Say, W., 276, 277
Schiavonetti, L., 271, 272
Schmidt, G. F., 139
Schöngauer, M., 1
Sherwin, J. K., 247, 248
Simon, J., 127
Smith, J. R., 250, 251, 252, 253, 254, 255, 256
Smith, J., 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115
Spooner, C., 148
Strange, R., 149

Tardieu, A., 260, 261
Tardieu, J. N., 126
Turner, C., 292, 293, 294, 295, 296
Trouvain, A., 120

Vaillant, W., 76, 77, 78, 79, 80
Van Leyden, L., 27, 28, 29, 30, 31, 32, 33, 34, 35
Verkolje, N., 125
Vermeulen, C., 98

Walker, W., 317
Ward, James, 278, 279
Ward, W., 273, 274, 275
Washburn, C., 387
Watson, C., 264, 265, 266, 267, 268, 269
Watson, J., 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215
Watson, T., 198, 199
Watts, J., 284
Webster, H. A., 378
Whistler, J. McN., 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349
Wolf, H., 388
White, R., 100
Wierix, J., 58
Wilkins, C., 245, 246
Williams, R., 131

Young, J., 258

Zorn, A., 376, 377

Books, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409,

Original Drawings, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419

Water Colors, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434

Paintings, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454

Furniture, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465

Statuary, 466

Conditions of Sale—As usual.

HIERONYMUS BOSCH.
The Temptation of Saint Anthony.
Number Two.

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping,** boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association, will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

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Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE OWNER

First Session, Numbers 1 to 138, Inclusive

MONDAY EVENING, MARCH 2nd, AT 8.30 O'CLOCK

ENGRAVINGS ON WOOD, IRON AND COPPER, ENGRAVINGS IN MEZZOTINT, LINE AND STIPPLE, AND ETCHINGS

SCHONGAUER, MARTIN. 1445-1491.

1. THE ENTOMBMENT. Framed.
   Bartsch, 18.

BOSCH, HIERONYMUS. 1460-1518.

2. THE TEMPTATION OF ST. ANTHONY. *Woodcut.* Oblong folio. Framed.
   A FINE EXAMPLE OF A REMARKABLE WOODCUT.
   [See Reproduction.]

DÜRER, ALBRECHT. 1471-1528.

3. HOLY FAMILY, WITH THREE HARES. *Woodcut.* 392 x 284 mm.
   Bartsch, 102. Dodgson, 9.
   GOOD IMPRESSION. Watermark a circle with ornamentation.
   Thausing is eloquent as to this woodcut of Dürer and says "... display a truly Italian not to say Florentine grace, all seem to reflect in this one composition the most varied impressions of his travels."

DÜRER, ALBRECHT. (Continued)

4. MARTYRDOM OF ST. JOHN. *Woodcut.* 388 x 281 mm. Before 1498.

Bartsch, 61. Haussman, 24. See Campbell Dodgson, 10.

Fine proof. Impression with Reichsapfel Watermark.

5. SAINT CHRISTOPHER. Framed. 1521.

Bartsch, 108.

6. SAINT CHRISTOPHER, WITH HEAD TO LEFT. Framed. 1521.

Bartsch, 51.

7. SAINT CHRISTOPHER, WITH HEAD TO RIGHT. 1521.

Bartsch, 52.

8. SAINT GEORGE ON HORSEBACK. Framed.

Bartsch, 54.

A very scarce and valuable print.

9. SAINT THOMAS. Framed.

Bartsch, 48.

Fine impression.

10. THE AGONY IN THE GARDEN. Framed.

Bartsch, 4.

Fine early impression.

11. THE CRUCIFIXION. Framed.

Bartsch, 24.

Very fine clear impression. Rare.

12. THE ORIENTAL AND HIS WIFE. Framed.

Bartsch, 85.

Fine impression, with Mariette's signature. Very scarce.

13. THE PRODIGAL SON.

Bartsch, 28.

Very fine and early impression of this beautiful and very scarce print.

ALBRECHT DÜRER.
The Nativity.
Number Nineteen.

ALBRECHT DÜRER.
The Knight, Death and The Devil.
Number Twenty.

DÜRER, ALBRECHT. (Continued)

14. THE SUDARIUM DISPLAYED BY TWO ANGELS. Framed.

Bartsch, 25.

15. THE VIRGIN WITH THE CROWN OF STARS. Framed.

Bartsch, 31.

FINE COPY from the Arozarena and Perry collections. VERY SCARCE.

16. THE VIRGIN WITH CROWN OF STARS AND SCEPTER. Framed.

Bartsch, 32.

FINE IMPRESSION.

17. VIRGIN AND CHILD. 1519.

Bartsch, 36; Heller, 576; Retberg, 232; sometimes called 1512, but Retberg reads the date 1519.

BRILLIANT IMPRESSION. FINE CONDITION.

18. THE VIRGIN NURSING THE CHILD. Framed.

Bartsch, 34.

EXCESSIVELY SCARCE.

19. THE NATIVITY.

Bartsch, 2.

SUPERB IMPRESSION OF THIS EXCESSIVELY SCARCE, IMPORTANT, AND VALUABLE PRINT. Watermark of the Bull's head.

[See Reproduction.]

20. THE KNIGHT, DEATH AND THE DEVIL. 4to, with margins above the average. Framed, plate glass.

Koehler, 69; Bartsch, 98.

VERY FINE IMPRESSION OF ONE OF THE ARTIST'S BEST AND MOST IMPORTANT PLATES.

[See Reproduction.]

BURGMAIER, HANS. 1473-1531.

21. VENUS AND MERCURY. Etching on iron, with small margins.

Bartsch, 1.

The only metal plate by this artist. In perfect condition.

RAIMONDI, MARC ANTONIO. 1480(?)-1530(?).

22. CUPID AND THE THREE GRACES. Folio, light thin spot, not discernible when hung.

Bartsch, 344.

FINE EXAMPLE, with several collectors' stamps on reverse.

23. TWO FAUNS CARRYING A CHILD IN A BASKET.

Bartsch, 230.

FINE IMPRESSION OF THIS CELEBRATED PRINT. Mr. Ederheimer used an impression of this print for the frontispiece of his recent catalogue.

24. VENUS, COMING FROM THE BATH, AND CUPID, after Marc Antonio.

The first copy of Bartsch, 297.

ALTDORFER, ALBRECHT. 1488-1538.

25. SAINT GEORGE AND THE DRAGON. Full margins.

Bartsch, 20.

FINE IMPRESSION.

26. SAINT CHRISTOPHER. 8vo.

Bartsch, 19.

From the Gellatly collection, with stamp on back.

VAN LEYDEN, LUCAS. 1494-1533.

27. JOSEPH INTERPRETING JACOB'S DREAM. Framed.

Bartsch, 23.

28. BAPTISM OF JESUS CHRIST. Framed.

Bartsch, 40.

29. ABRAHAM DISMISSING HAGAR. Framed.

Bartsch, 18.

30. LAMECH AND CAIN. Framed.

Bartsch, 14.

VAN LEYDEN, LUCAS. (Continued)

31. MAN AND WOMAN SEATED IN THE COUNTRY. Framed.

Bartsch, 148.

32. REST IN EGYPT. Framed.

Bartsch, 38.

33. SAINT ANTHONY THE HERMIT.

Bartsch, 116; and a print of Saint Jerome, "L" on stone in lower left. Together, 2 pieces, both framed.

34. THE VISITATION. Framed.

Bartsch, 36.

35. SAINT PAUL GOING TO ROME. Oblong folio. Framed.

Bartsch, 107.

A GOOD IMPRESSION OF ONE OF THE LARGEST AND RAREST OF THIS ENGRAVER'S WORKS.

PENCZ, GEORGE. 1500-1550.

36. ABRAHAM AND ISAAC GOING TO THE SACRIFICE.

Bartsch, 4; also by same engraver Abraham about to sacrifice Isaac. Bartsch, 5. Together, 2 pieces.

37. ABRAHAM DISMISSING HAGAR.

Bartsch, 3. Good impression; also after Geo. Pencz, Joseph Relating His Dreams. Reversed copy of Bartsch, 9. Together, 2 pieces.

38. ABRAHAM ENTERTAINING THREE ANGELS.

Bartsch, 2.

39. THE SEVEN ARTS. Set of seven. Framed, plate glass.

Bartsch, 110-116.

BEHAM, HANS SEBALD. 1500-1550.

40. THE LABORS OF HERCULES. The complete set of twelve. In 12 matted compartments, in one frame.

Bartsch, 96-107.

With the exception of the print of Carrying the Pillars—which does not appear ever to approach the others for strength—A SET OF BRILLIANT ORIGINAL IMPRESSIONS.

BEHAM, HANS SEBALD. (Continued)

41. EVE, BEFORE THE FALL, WITH THE APPLE. 1523.
Bartsch, 4.

ENGRAVER UNKNOWN (NIELLO). Sixteenth Century.

42. PORTRAIT OF A YOUNG MAN, PROFILE TO RIGHT.
Bartsch, 16.
VERY SCARCE.

J. B. Sixteenth Century.

43. HORNED SEA-HORSES FACING, CUPIDS ON EITHER SIDE. 1544.
BRILLIANT IMPRESSION.

44. LUNA. Framed.
Bartsch, 17.

45. RAPTUS HELENÆ [The Abduction of Helen].
Bartsch, 70; also Imp. Trajanus . . . Mulieri Adiudicavit. Bartsch, 82. Both framed.

BEHAM, BARTHÉLÉMY. 1502-1540.

46. TITUS GRACCHUS (BATTLE OF NAKED MEN). Framed.
Bartsch, 17.
A BRILLIANT IMPRESSION.

ALDEGREVER, HENRY. 1502-1562.

47. CREATION OF EVE, slightly clipped at top. Framed.
Bartsch, 2.

48. DIVES AND LAZARUS. The set of five. In five matted compartments. Framed. 1554.
Bartsch, 44-48.

49. HERCULES AND ANTAEUS.
Bartsch, 88. 1550; also by the same engraver an ornament, head of Pan, surrounded by six mythological figures, and with two trophies. 1550.
THE FIRST NAMED IS A BRILLIANT IMPRESSION.

ALDEGREVER, HENRY. (Continued)

50. LOT AND HIS FAMILY LEAVING SODOM. Framed. 1555.
Bartsch, 16.

51. THE VICES. The complete set of seven, with margins, in sunken mounts, in frame, plate glass.
Bartsch, 124-130.

52. THE VIRTUES—LOVE, TEMPERANCE, CHARITY, DILIGENCE. In four matted compartments in one frame, plate glass.
Bartsch, 118, 121-123.

BROSAMER, HANS. 1506-1552(?).

53. SAMSON AND DELILAH.
Bartsch, 1.
BRILLIANT IMPRESSION.

DELAUNE, ÉTIENNE. 1519-1583.

54. THE ABDUCTION OF HELEN, after the painting by Raphael. Framed.
Robert Dumesnil, 308-I.
FINE EXAMPLE OF THE FIRST STATE, BEFORE THE MONOGRAM J. G.

55. COMBATS AND TRIUMPHS. The complete set of twelve. Ten are in two frames, with heavy plate glass, the others unframed.
R. D., 281-292.
FINE IMPRESSIONS.

PASSE, CRISPIN DE. *Circa.* 1536 onwards.

56. THE MUSES. The set of six circular engravings. Framed, plate glass.
Francke, 986-991.
BRILLIANT IMPRESSIONS.

57. THE SEASONS. The set of four in matted compartments in one frame.
BRILLIANT IMPRESSIONS.

WIERIX, JEROME. 1553-1619.

58. THE LAST JUDGMENT.

FINE IMPRESSION.

GOLTZIUS, HENRY. 1558-1617.

59. N. DE LA FAILLE AND HIS WIFE. Together, 2 pieces. Both framed.

Bartsch, 212-213.

FINE IMPRESSIONS AND VERY SCARCE.

60. GOKEVIUS. Portrait, half length seated at table. Framed. 1580.

61. THE NATIVITY.

Bartsch, 21.

This plate was left unfinished at the death of Goltzius. From the collections of W. Y. Ottley,—Thane and Rev. B. Young, see reverse of plate.

62. THE VIRGIN WEEPING OVER THE BODY OF CHRIST. Framed.

Bartsch, 41.

VERY FINE IMPRESSION OF ONE OF GOLTZIUS' MOST IMPORTANT PLATES.

BRY, JAN THEODOR DE. 1561-1623.

63. DIANA AND HER NYMPHS BATHING. With elaborate border, in circle. Framed.

64. BATH OF SARDANAPALUS, with richly decorated border, with margins.

BRILLIANT IMPRESSION.

65. THE SEVEN WORKS OF CHARITY. With elaborate border. 8vo.

BRILLIANT IMPRESSION.

BRUIN, NICOLAS DE. 1570-1656.

66. CHILDREN AND CUPIDS AT PLAY. A series of four in matted compartments, in one frame, plate glass. 1594.

REMBRANDT. VAN RYN. 1606-1669.

67. ABRAHAM DISMISSING HAGAR. Framed. 1637.
Bartsch, 30.
A VERY GOOD EXAMPLE.

68. AN OLD MAN WITH DIVIDED FUR CAP. Framed. 1640.
Bartsch, 265.

69. ANGEL APPEARING TO THE SHEPHERDS. 4to.
Bartsch, 44.

70. PART OF A SMALL HEAD OF REMBRANDT. Framed.
Bartsch, 363.

71. REMBRANDT AND HIS WIFE. Framed.
Bartsch, 19.

72. THE FLIGHT INTO EGYPT. Framed. 1653.
Bartsch, 52.
The small print.

73. THE NATIVITY. Framed.
Bartsch, 45.
EXCEEDINGLY GOOD EXAMPLE.

74. REMBRANDT LEANING ON A STONE SILL. With margins from 1/32 to 1/16 of an inch. Framed, etching lightly hinged at corners. 1639.
Bartsch, 21.
FINE, SOUND AND PERFECT. THE MOST IMPORTANT PIECE IN THE COLLECTION. Collector's mark "E. U." in lower left hand corner of plate.
[See Reproduction, Frontispiece.]

FAITHORNE, WILLIAM. 1616-1691.

75. JOHANNES BULWER. Portrait, half length in oval. Line engraving, with small margins.

Fagan, p. 25—III.

Brilliant impression.

VAILLANT, WALLERANT. 1623-1679.

76. WALLERANT VAILLANT. Portrait, half length, after the painting by Van Dyck. Mezzotint. 4to, with margins.

77. CUPID WITH BOW, after the painting by Van Dyck. Mezzotint. Small margins. Framed.

78. PORTRAIT OF A MAN SMOKING. Mezzotint. 4to, cut close, with the exception of lower margin, which measures about one-quarter inch. Framed.

Proof before letters.

79. [THE CONCERT.] After the painting by C. Gerards. Mezzotint. Folio, cut to plate mark. Framed.

A fine example of an important and pleasing specimen, containing three figures.

80. THE VIRGIN AND CHILD, after the painting by Van Dyck. Mezzotint. Folio, with margins.

A fine large plate, and an excellent example.

BLOOTELING, ABRAHAM. 1634-1698.

81. HEAD OF A GIRL PROFILE TO LEFT, after the painting by Van Dyck. Mezzotint, 8vo cut close and slightly creased, also Man Leaning on a Sill, Smoking, after F. Hals. Mezzotint, 8vo with margins. Both framed. Together, 2 pieces.

82. MARIA PRINCEPS AURIACA. Portrait, bust in oval, after the painting by Sir Peter Lely. Mezzotint. Small folio, small margins on all sides. Framed.

Smith, p. 68.

First issue of this scarce and beautiful mezzotint.

BLOOTELING, ABRAHAM. (Continued)

83. WILLIAM HENRY, PRINCE OF ORANGE. Portrait, bust in oval in armor, after the painting by Sir Peter Lely. Mezzotint. Small folio, small margins on all sides. Framed.

Smith, p. 68.

First issue of this scarce and beautiful mezzotint.

NANTEUIL, ROBERT. 1623-1679.

84. NICOLAS POTIER DE NOVION. Portrait, half length. Line engraving. 1664.

Robert Dumesnil, 207.

JEAN FRANÇOIS SARRASIN. Portrait, half length. Line engraving, 1656. Together, 2 pieces. 4to and 8vo.

R. D. 220.

85. GASPAR DE FIEUBET. Line engraving. Small folio.

R. D. 96.

Also Guillaume de Lamoignon, President of the Parliament, cut oval 13 x 11½ inches, inlaid. (Le Brun-Poilly.)

Fine impression of the first. Together, 2 pieces.

86. JULES, CARDINAL MAZARIN. Portrait, half length in oval. Line engraving. Small folio, small margins. 1655.

R. D. 177.

Scarce.

87. J. L. CHARLES D'ORLÉANS, CTE. DE DUNOIS. Portrait, bust in oval, after the painting by Ferdinand. Line engraving. Small folio, cut close.

R. D. 86.

Fine impression.

88. FRANÇOIS DE NESMOND, BISHOP OF BAYEUX. Portrait, bust in oval. Line engraving. 4to, very small margins.

R. D. 202.

Fine impression of the second state of four. From the collection "P. Mariette, 1663."

NANTEUIL, ROBERT. (Continued)

89. EDOARD MOLE. Portrait, half length in oval. Line engraving, small folio, small margins.
R. D. 193.

90. DENYS TALON. Portrait, half length, with elaborate floral border to plate. Line engraving. Small folio, with small margins.
R. D. 228.
FINE AND SCARCE.

91. ANTOINE BARBERIN, CARDINAL. Portrait, half length. Line engraving. Small folio, with small margins.
R. D. 30.
VERY GOOD IMPRESSION OF A FINE AND EXCESSIVELY SCARCE PRINT.

COSSIN, LOUIS. 1633-1682.

92. "DELCAMPE, quy a heue la teste coupé" (according to the inscription in ink on lower margin). Portrait, half length in armor. Line engraving. Small 4to, with lower margin, small margins elsewhere.
PROOF BEFORE LETTERS OF AN UNUSUAL PORTRAIT.

PITAU, NICOLAS. 1633-1724.

93. GASPAR DE FIEUBET. Portrait, half length, after the painting by C. Le Feubure. Line engraving, folio.

DE VISCHER, JOAN. 1634-1692(?).

94. PETER PROELIUS. Portrait, after the painting by Joan van Noort. Line engraving, very small margins. Framed.
Le Blanc, 12—II.
A good impression.

MASSON, ANTOINE. 1636-1700.

95. CASPAR CHARRIER. Portrait, bust in oval, after the painting by Th. Blanchet. Line engraving. Small folio, cut close. Framed.
FINE IMPRESSION of one of the artist's best plates.

MASSON, ANTOINE. (Continued)

96. GUILLAUME DE BRISACIER. Portrait, bust in oval. Line engraving, after the painting by Mignard. Folio, cut close, and very small pin hole in cloak, not discernible when hung. Framed.

FINE IMPRESSION OF THE CELEBRATED "GRAY HAIRED MAN." THE SCARCE THIRD STATE, WITH THE ERROR "SEGRETAIRE." ONE OF THE MASTERPIECES OF ENGRAVING.

96a. CAROLI PATIN. Doct. Med. Portrait, half length. Line engraving. Small folio, with margins.

GAYWOOD, R.

97. BULSTRODE WHITELOCKE. Portrait, half length in oval. P. Stent excud. Line engraving. 4to with margins.

A SCARCE PRINT.

VERMEULEN, CORNELIS. 1644(?)-1702.

98. PETRUS VINCENTIUS BERTIN. Portrait, half length, after the painting by Largilliere. Line engraving. Folio, with lower margin containing inscription, and names of painter and engraver. Framed. 1694.

FINE IMPRESSION.

LOMBART, PIERRE. 1648-1681.

99. EUGENE MAURICE DE SAVOYE, CTE. DE SOISSONS, DUC DE CARIGNAN. Portrait, half length in armor, after the painting by W. Vaillant. Line engraving. 4to cut close.

WHITE, R. 1645-1704.

100. NELL GWYNNE'S CHILDREN, CHARLES AND JOHN. Line engraving. Small folio, cut close.

BRILLIANT IMPRESSION.

EDELINCK, GERARD. 1649-1707.

101. CHARLES PERRAULT. Portrait, half length, after the painting by Tortebat. Line engraving. 4to small margins. 1694.

ISRAEL SILVESTRE. Portrait, half length in oval, scene beneath, after the painting by Le Brun. Line engraving. Small folio, small margins. Together, 2 pieces.

102. PIERRE DANIEL HUET, BISHOP OF SOISSONS. Portrait, half length, facing front, after the painting by Largilliere. Line engraving. Folio, very small margins, several small pin holes, and slight repair at bottom, not discernible when hung.

FINE IMPRESSION OF THE FIRST STATE, "Suessionensis."

103. PIERRE SIMON. Portrait. Line engraving. Small folio, very small margins. Framed.

BEFORE ALL LETTERS. BRILLIANT IMPRESSION OF THE EXCESSIVELY SCARCE FIRST STATE OF FOUR.

SMITH, JOHN. 1652(?)-1742.

104. GRINLING GIBBONS. Portrait, half length, standing, right hand on unfinished carving. Mezzotint. Small folio, with lower margin containing inscription, and name of engraver, small margins elsewhere, light stamps on reverse, which do not show through. Framed.

Smith, 105—I.

A RARE PORTRAIT of this well-known carver in wood and marble.

105. GODFREY KNELLER. Portrait, bust in oval, facing left, after the painting (probably by) himself. Mezzotint. Folio, with margins. Framed.

Smith, 150—II.

An excellent portrait, and a companion to that engraved portrait by Isaac Becket, which faces right. It is uncertain whether John Smith did the engraving, as his name appears alone "Offerebat . . . Johannes Smith," where as on the other [see lot 118], Beckett's name appears as *fecit*.

SMITH, JOHN. (Continued)

106. GODFRIDUS SCHALKEN. Portrait, three-quarter length, torch in right hand, after the painting by himself. Mezzotint. Small folio, with lower margin, containing inscription and name of engraver, and about quarter inch margins elsewhere. Framed.

Smith, 226.

FINE IMPRESSION.

107. MITFORD CROWE. Portrait, bust in armor, after the painting by T. Murrey. Mezzotint. Folio, with lower margins containing inscription, and names of painter and engraver, cut close elsewhere. Framed.

Smith, 72—III.

108. MRS. ELINOR COPLEY. Portrait, half length, standing, after the painting by Sir G. Kneller. Mezzotint. Small folio, with lower margin containing inscription, names of painter and engraver, small margins elsewhere. Framed.

Smith, 56.

109. THE RIGHT HONBLE. CHARLES MOUNTAGUE [MONTAGUE]. Portrait, half length, standing, after the painting by Sir G. Kneller. Mezzotint. Folio, with lower margin containing inscription, and names of painter and engraver, cut close elsewhere. Framed.

Smith, 185—II.

The eminent wit and statesman, afterwards Earl of Halifax.

110. THOMAS GILL, M. D. Portrait, half length in oval, after the painting by Thomas Murrey. Mezzotint. Small folio, with lower margin containing inscription, and names of painter and engraver, small margins elsewhere.

Smith, 107.

111. THE LADY BRANDON. Portrait, three-quarter length, seated, after the painting by Wissing. Mezzotint. Small folio, with lower margin containing inscription, names of painter, engraver and publisher, cut close elsewhere.

Smith, 22—II.

The subject is said to have been the mother of Richard Savage.

SMITH, JOHN. (Continued)

112. [SARAH] DUCHESS OF MARLBOROUGH. Portrait, half length, in oval, after the painting by Sir G. Kneller. Mezzotint. Folio, with lower margin containing inscription, names of painter, engraver and publisher, small margins elsewhere. Framed.

Smith, 165—II.

A PLEASING SUBJECT, AND ONE THAT IS DIFFICULT TO PROCURE IN GOOD CONDITION.

113. MRS. CROSS. Portrait, three-quarter length, standing, after the painting by Thomas Hill. Mezzotint. Small folio, with lower margin containing inscription, name of engraver and painter, cut close elsewhere. Framed.

Smith, 70—II.

From the Royal Collection, Windsor Castle, with Queen Victoria's gilt stamp in lower right hand corner.

114. MARY, QUEEN OF JAMES II. Portrait, bust in oval, after the painting by Sir G. Kneller. Mezzotint. Folio, with lower margin containing inscription, and names of painter, engraver and publisher, cut close elsewhere. A small tear in lower margin has been repaired. Framed.

Smith, 169—I.

FINE ORIGINAL IMPRESSION.

115. LADY ELIZABETH CROMWELL. Portrait, half length, standing, after the painting by Sir G. Kneller. Mezzotint. Small folio, with lower margin containing inscription, names of painter and engraver, and about half an inch on other three sides. Framed.

Smith, 68—II.

FINE IMPRESSION.

BECKET, ISAAC. 1653-1719.

116. ADRIAN BEVERLAND. Portrait, full length, seated, pipe in right hand, after the painting by G. D. Vois. Mezzotint. Small folio, with lower margin containing names of painter and engraver, and about half inch margins on other sides, small tear in lower margin repaired. Framed.

Smith, 7—I.

AN UNUSUALLY FINE EXAMPLE OF THE FIRST STATE, before title " John, Earl of Rochester " was added.

BECKET, ISAAC. (Continued)

117. COLONEL ROBERT FEILDING. Portrait, half length, after the painting by Wissing. Mezzotint. Small folio, with lower margin containing inscription, names of painter and engraver, small margins elsewhere. Framed.

Smith, 37—II.

The owner searched for many years for a proof of this portrait or a better state, but was unable to find one.

118. GODFREY KNELLER. Portrait, bust in oval, facing right, after the painting by himself. Mezzotint. Folio, with lower margin containing inscription, and the names of painter and engraver, small margins elsewhere. Framed.

Smith, 59—II.

An excellent portrait, and a companion to the one engraved by John Smith, which faces left. [See No. 105.]

119. SIR PETER LELY [PETRUS LELLY]. Portrait, half length, facing front, after the painting by himself. Mezzotint. Folio, with large margins, small red wax stain on lower margin.

Smith, 63—II.

BRILLIANT IMPRESSION OF THE SECOND STATE.

TROUVAIN, ANTOINE. 1656-1708.

120. RENÉ ANTOINE HOUASSE. Portrait, half length in oval, facing front, after the painting by Tortebat. Line engraving. Folio, with margins.

The artist's exhibition piece for his reception at the Academy, 1707.

DREVET, PIERRE. 1664-1729.

121. ROBERT DE COTTE. Portrait, three-quarter length, seated, right hand resting on book, after the painting by Hyacinthe Rigaud. Line engraving. Folio. Framed.

FINE AND PERFECT IMPRESSION of the second state, before changes in the title.

DREVET, PIERRE. (Continued)

122. HYACINTHE RIGAUD. Portrait, half length, after the painting by himself. Line engraving. Folio, with lower margin containing names of painter and engraver, cut close elsewhere. Framed.

A SUPERB PROOF OF THE VERY SCARCE THIRD STATE, OF FIVE.

AUDRAN, JEAN. 1667-1756.

123. FRANCISCUS ROBERTUS SECOUSSE. Portrait, three-quarter length, seated, after the painting by H. Rigaud. Line engraving. Folio, small margins.

FINE IMPRESSION.

124. LOUIS ANTOINE, DUC D' ANTIN. Portrait, half length, after the painting by H. Rigaud. Line engraving. Small folio, cut close.

VERKOLJE, N. 1673-1746.

125. ZOMER. Portrait, bust in oval, book in left hand, after the painting by A. Boone. Mezzotint. Small folio, small margins. 1727.

TARDIEU, JACQUES NICOLAS. 1674-1749.

126. ROBERT LE LORRAIN. Portrait, half length, facing front, after the painting by Nonnotte. Line engraving. Small folio, with margins. 1749.

The artist's exhibition piece for his reception at the Academy, 1749.

SIMON, JOHN. 1675-1755.

127. CHARLES, DUKE OF SOMERSET [EARL OF HERTFORD, ETC.]. Portrait, half length, standing, left arm resting on base of column, after the painting by Sir G. Kneller. Mezzotint. Folio, with lower margin containing inscription, and names of painter, engraver and publisher, small margins elsewhere, small portion of lower margin repaired. Framed.

Smith, 136—III.

Before the Ribbon and Star of Garter.

CHEREAU, FRANÇOIS. 1680-1729.

128. MELCHIOR, CARDINAL DE POLIGNAC. Portrait, full length, seated, book on knee, after the painting by Hyacinte Rigaud. Line engraving. Folio, with margins. 1729.

CHEREAU, JACQUES. 1688-1776.

129. MARIE LECZINSKA. Portrait, full length, after the painting by Vanloo. Line engraving. Folio. Colored by hand. Gilt frame.

PETIT, G. E. 1694(?)-1760.

130. LOUIS XV. Portrait, full length, after the painting by Vanloo. Line engraving. Folio. Colored by hand. Gilt frame.

WILLIAMS, ROBERT. 1690.

131. GREVIL VERNEY. Portrait, three-quarter length, standing, left hand on globe, after the painting by M. Dahll. Mezzotint. Folio, with lower margin containing inscription, and names of painter, engraver and publisher, small margins elsewhere. Framed.

Smith, 53.

FINE IMPRESSION.

DREVET, PIERRE IMBERT. 1697-1739.

132. J. B. DE PAMIERS, BISHOP OF VERTHAMON. Portrait, bust in oval, after the painting by Vignon. Line engraving. Folio, small margins.

FINE IMPRESSION.

133. LOUIS ALEXANDRE DE BOURBON, CTE. DE TOULOUZE. Portrait, half length in armor, after the painting by Hyacinthe Rigaud. Line engraving, cut close. Framed.

A RICH AND FINE IMPRESSION.

DREVET, PIERRE IMBERT. (Continued)

134. MARIE CLÉMENTINE SOBIESKA (wife of the old Pretender). Portrait, after the painting by Davids. Line engraving. Folio, small margins. Gilt frame.

VERY SCARCE. The only known state.

FRYE, THOMAS. 1710-1762.

135. PORTRAIT OF AN OLD MAN, wearing velvet cap, spectacles in right hand. Bust, looking left. Mezzotint. Folio, with about 1½ inches of margin at foot of print, and almost half an inch margin on other sides. Framed.

Smith, 9.

PROOF BEFORE INSCRIPTION, with the words "Thos. Frye, Pictor, Invenit & Sculpsit," etc., lightly scratched in.

"He now engraved and published the series of lifesize heads in mezzotint, by which he is best known to the world at large. These are works of great power, and their artistic merit has been generally admitted";—Dictionary of National Biography.

136. A MAN'S HEAD, PROFILE TO RIGHT, after the painting by the engraver. Mezzotint. Large folio, with margins. 1760.

Smith, 14.

137. A WOMAN'S HEAD, PROFILE TO LEFT. Mezzotint. Folio, small margins. 1761.

Smith, 23.

138. WOMAN'S HEAD, FULL FACE. Mezzotint. Folio, small margins.

Smith, 25.

SCHMIDT, GEORGE FREDERIC. 1712-1775.

139. PIERRE MIGNARD. Portrait, three-quarter length, seated, after the painting by Hyacinthe Rigaud. Line engraving, with fair margins. Folio. Framed. 1774.

Fine original impression of this celebrated engraving. The artist's exhibition piece for his reception at the Academy, 1774.

BALÉCHOU, JEAN JOSEPH. 1715-1765.

140. DON PHILIPPE INFANT D'ESPAGNE. Portrait, half length, in oval, after the painting by L. R. Vialy. Line engraving. Small folio, with margins.

FICQUET AND SAVART. 1719-1794, 1737-1780.

141. DELAMOTHE FENELON. Portraits, busts in ovals, facing right, after the paintings by Ficquet and Savart. Line engravings. 8vo, with margins. Together, 2 pieces. Framed.

The one engraved by Savart is in first state.

HOUSTON, RICHARD. 1721(?)-1775.

143. A BURGOMASTER. After the painting by Rembrandt. Mezzotint. Small folio, with margins on all sides. Framed.

Smith, 147—II.

FINE IMPRESSION.

HOUSTON, RICHARD. (Continued)

144. ERASMUS. Portrait, half length, after the painting by Holbein. Mezzotint. 4to, very small margins.

Smith, 35a.

Open letter proof.

145. LADYS MAID IRONING, after the painting by H. Morland. Mezzotint. Folio, with lower margin containing inscription (small portion of lower flourish of several letters cut away), and about quarter inch margin on other sides. Framed.

Fine impression of a scarce mezzotint. The original painting, together with the three others forming the complete series of four, is in the National Gallery. The above is considered to be the most pleasing of the series.

146. WOMAN PLUCKING FOWL, after the painting by Rembrandt. Mezzotint. Folio, with lower margin, containing inscription, names of painter and engraver and publisher, small margins elsewhere. Framed.

Unusually fine impression, quite equal to proof state.

147. MRS. WODHULL. Portrait, full length, standing, right arm resting on base of statue, after the painting by J. Zoffany. 1772. Mezzotint. Folio.

Smith, 124.

Fine and perfect impression. Blank margins only cut away.

SPOONER, CHARLES. 1727(?)-1767.

148. LADY SELINA HASTINGS. Portrait, half length, seated, after the painting by Sir Joshua Reynolds. Mezzotint. Small folio, with lower margin containing inscription, names of painter, engraver and publisher, small margins elsewhere. Framed.

Smith, 22.

A fine example.

STRANGE, ROBERT. 1721-1792.

149. MADONNA OF CORREGIO, WITH THE MAGDALEN ST. JEROME. Line engraving. Large folio, with full margins.

Fine impression of this masterpiece.

"THAIS."
[Miss Emily Potts.]
Number One Hundred and Fifty-five.

BARTOLOZZI, FRANCESCO. 1728-1813.

150. A SAINT GILES BEAUTY, after the painting by J. H. Benwell. Stipple in red. Folio, full margins. 1783.

BRILLIANT ORIGINAL IMPRESSION. VERY SCARCE.

151. A CUPID SLEEPING ON WOMAN'S LAP, after the painting by Angelica Kauffman. Stipple in bistre. Large folio. 1782.

PROOF BEFORE LETTERS, WITH VERY LARGE MARGINS, EDGES UNCUT.

152. POETRY, ARCHITECTURE, AND SCULPTURE, after the painting by Angelica Kauffman. Stipple in brown. Large folio. 1782.

PROOF BEFORE LETTERS, WITH VERY LARGE MARGINS, EDGES UNCUT.

153. PUNISHMENT OF PROMETHEUS, after the painting by Michael Angelo. Bistre. Small folio, large margins, folded under on three sides. Framed.

154. LORD FITZGIBBON. Portrait, half length in oval, after the painting by R. Cosway. Stipple, in brown. 4to, with margins. 1790.

FINE OPEN LETTER PROOF.

155. THAIS. [Portrait of Miss Emily Potts.] Full length, flaming torch in left hand, after the painting by Sir Joshua Reynolds. Stipple in brown. Folio. Framed. 1792.

OPEN LETTER PROOF, WITH FULL MARGINS, OF A VERY SCARCE AND BEAUTIFUL PRINT. Reproduced in Baily's work on Bartolozzi.

[See Reproduction.]

(KNIGHT, C.)

156. MISS FARREN [ELIZABETH, COUNTESS OF DERBY]. Portrait, full length, standing [scene Knowesley Park], after the painting by Sir Thomas Lawrence. Stipple. Folio, with margins. Framed.

A PERFECT SPECIMEN OF THE EXCESSIVELY SCARCE FIRST STATE BY C. KNIGHT, BEFORE BARTOLOZZI FINISHED THE PLATE. A PROOF WITH TITLE IN OPEN ETCHED LETTERS, AND NAMES OF ARTISTS ONLY. The original painting is in the J. P. Morgan collection, Metropolitan Museum of Art.

[See Reproduction.]

MISS FARREN.
Engraved by C. Knight.
Number One Hundred and Fifty-six.

BARTOLOZZI, FRANCESCO. (Continued)

157. MISS FARREN [ELIZABETH, COUNTESS OF DERBY]. Portrait, full length, standing [scene Knowesley Park], after the painting by Sir Thomas Lawrence. Stipple in brown. Folio, with lower margin containing inscription, and the names of painter, engraver, publisher and date, about three-eighths inch margin other sides. Framed. 1792.

FINE SOFT IMPRESSION OF A BEAUTIFUL AND DESIRABLE PRINT. An impression of this print has the record price for a Bartolozzi. Reproduced in Baily's work on Bartolozzi.

158. [MRS. ABINGTON, AS THALIA, CROWNING THE BUST OF SHAKESPEARE], after the painting by R. Cosway. Stipple in bistre. Small folio, large (probably full) margins. 1783.

PROOF BEFORE TITLE. FINE IMPRESSION OF A BEAUTIFUL AND VERY SCARCE ENGRAVING.

159. LADY JANE DUNDAS. Portrait, half length, after the portrait by John Hoppner. Stipple. 4to, with full margins. 1802.

ETCHED OPEN LETTER PROOF. FINE EXAMPLE OF A VERY SCARCE AND VALUABLE ENGRAVING.

160. ELIZABETH, COUNTESS OF LANESBOROUGH. Portrait, half length, facing right, after the painting by H. Hone. Stipple in brown, 8vo, with margins. Framed. 1791.

AN UNUSUALLY ATTRACTIVE SUBJECT.

161. ANNE, COUNTESS COWPER. Portrait, bust in oval, facing left, after the painting by W. Hamilton. Stipple in bistre. 4to, with small margins outside plate mark. Framed. 1798.

A BEAUTIFUL IMPRESSION IN OPEN LETTERS. Reproduced in Baily's work on Bartolozzi.

BARTOLOZZI, FRANCESCO (SCHOOL OF).

162. THE GRACES CROWNING THE BUST OF RAPHAEL, after the painting by Cipriani. Stipple in brown. 4to, full margins, uncut edges. 1787.

PROOF, WITH PUBLICATION LINE ONLY.

BARTOLOZZI, FRANCESCO (SCHOOL OF—Continued).

163. ARABIAN NIGHTS (Scene from). Unsigned stipple, in the manner of Bartolozzi. Oblong folio. Full margins. Gilt frame. 1786.

PROOF BEFORE TITLE. FINE AND PERFECT.

McARDELL, JAMES. 1729(?)-1765.

164. THE TRIBUTE MONEY. Mezzotint, after the painting by Rembrandt. Folio, with small margins. Framed.

Goodwin, 215.

Fine example in perfect condition.

165. ROMEO AND JULIET. James McArdell. Fecit. Mezzotint. Oblong folio.

FROM THE COLLECTION OF THE KING OF SAXONY, WITH HIS STAMP.

166. THOMAS HOLLES, DUKE OF NEWCASTLE. Portrait, three-quarter length, seated, wearing robes of office, after the painting by William Hoare. Mezzotint. Small folio, with lower margin containing inscription, names of painter and engraver and coat-of-arms, small margins elsewhere. Framed.

Goodwin, 176—II.

VERY FINE COPY OF THE SECOND STATE, BEFORE PUBLICATION LINE.

167. RUBENS, WIFE AND CHILD, after the painting by Rubens. Mezzotint. Folio, with lower margin, but cut close elsewhere.

Goodwin, 121—I.

FINE AND BRILLIANT IMPRESSION, PROOF BEFORE LETTERS, OF THE EXCESSIVELY SCARCE FIRST ISSUE.

168. LORD JOHN & LORD BERNARD STUART, SONS OF ESME, DUKE OF LENOX. Full length portraits of both, on one plate, after the painting by Van Dyke. Mezzotint. Folio, with margins, containing names of painter and engraver, and the inscription below, and about half an inch margin on other sides. Framed.

Goodwin, 122—IV.

A BEAUTIFUL IMPRESSION, from the Royal Collection at Windsor Castle, with the stamp of Queen Victoria in lower right hand corner.

McARDELL, JAMES. (Continued)

169. MARY, DUCHESS OF ANCASTER. Full length portrait, left arm resting on rock, after the painting by Thomas Hudson. Mezzotint. Ample margins on all sides. Folio. Framed.

Goodwin, 62—III.

VERY FINE IMPRESSION OF A BEAUTIFULLY ENGRAVED PRINT. Reproduced in Whitman's work on McArdell.

170. MARIA, COUNTESS OF COVENTRY. Portrait, full length, standing, right arm resting on base of statue, after the painting by G. Hamilton. Mezzotint. Folio, with margins.

Goodwin, 29—II.

UNUSUALLY FINE COPY OF THE SECOND STATE, of four.

171. EMILY, COUNTESS OF KILDARE. Portrait, three-quarter length, seated, book in left hand, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, with lower margin containing inscription, the names of painter and engraver, and the dedication, small margins elsewhere. Framed. 1754.

Goodwin, 37—II.

Second state before the date was erased, and plate reworked. From the Royal Collection, at Windsor Castle, with Queen Victoria's stamp in lower right hand corner.

FISHER, EDWARD. 1730-1785(?).

172. [AN OLD MAN READING], after the painting by Spagnoletto. Mezzotint. Folio, with lower margin, a small portion of blank rubbed, margins on other three sides. Framed.

FINE IMPRESSION.

173. MARY HOPE. Portrait, half length, seated, left arm on book, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, full margins. Framed.

Smith, 31—II.

174. LADY ELIZABETH KEPPEL. Portrait, full length, wearing elaborately embroidered gown, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, cut to rectangle. Framed.

AN EXCEEDINGLY RICH IMPRESSION.

RYLAND, WILLIAM WYNNE. 1732-1783.

175. THE FLIGHT OF PARIS AND HELEN, AND VENUS PRESENTING HELEN TO PARIS, after the paintings by Angelica Kauffman. Stipples in red. Folio, both with full margins, some uncut.

IMMACULATE EXAMPLES OF THESE EXQUISITE AND EXCESSIVELY SCARCE PRINTS BEFORE LETTERS, ARTISTS' AND PUBLISHER'S LINES, AND WITH THE EARLY DATE, JANUARY 1, 1781.

JACOBE, JOHN. 1733-1797.

176. ARIADNE AUF NAXOS. After the painting by Fuger. Mezzotint. Large Oblong folio, with margins on lower side and small margins on the other three sides. Framed. 1792.

A FINE EXAMPLE OF THE GERMAN SCHOOL.

GRATELOUP, J. B. 1735-1817.

177. J. B. BOSSUET. Portrait, three-quarter length, standing, after the painting by H. Rigaud. 8vo, with full margins. Framed.

Faucheux, 1—III.

BRILLIANT IMPRESSION. The artist's last and best engraving, and considered by him his masterpiece.

178. DESCARTES. Portrait, after the painting by Franz Hals. Bust in oval. Stipple. 8vo.

F. 3—II.

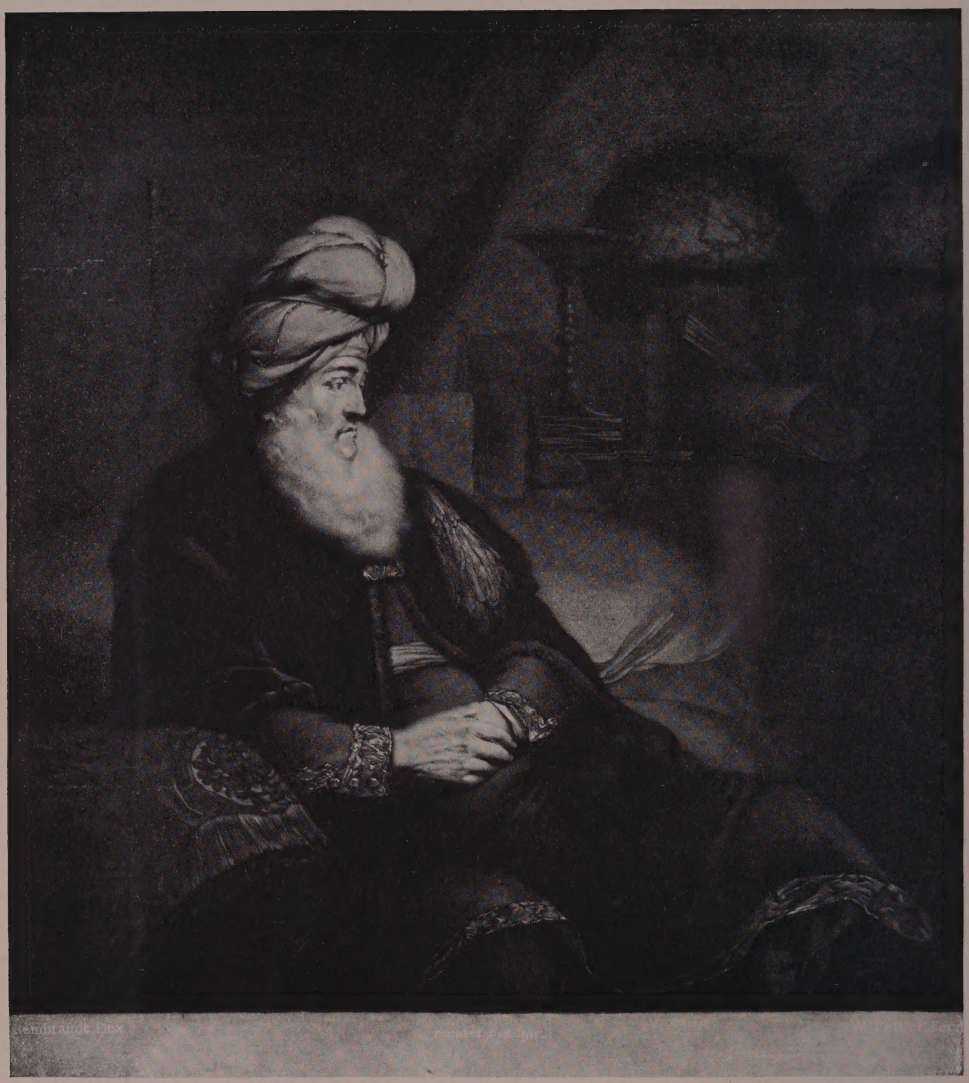
PROOF BEFORE TITLE ON INDIA PAPER. SCARCE.

MARCHI, GUISEPPE. 1735(?)-1808.

179. [MRS. BOUVERIE AND MRS. CREWE]. Portraits of both on one plate, three-quarter lengths, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, with margins, slight repairs to lower blank margins.

Smith, 1—I.

PROOF OF THE EXCESSIVELY SCARCE FIRST STATE OF FOUR.



JEWISH RABBI.
Engraved by William Pether, after Rembrandt.
Number One Hundred and Eighty-one.

PETHER, WILLIAM. 1738-1821.

180. A LECTURE ON THE ORRERY, after the painting by Joseph Wright. Mezzotint. Large oblong folio, with margin on lower side, small margins on other three sides. Framed.

AN EXCEEDINGLY BRILLIANT SCRATCHED PROOF IN SECOND STATE, BEFORE INSCRIPTION AND MOTTO.

181. REMBRANDT'S JEWISH RABBI. Mezzotint. Large folio, with full margins.

Smith, 43—I.

A SUPERB MEZZOTINT AND A PROOF IN THE FIRST STATE. THIS PLATE SHOWS THE WIDE RANGE OF TONE POSSIBILITIES THAT CAN BE OBTAINED.

[See Reproduction.]

GREEN, VALENTINE. 1739-1813.

182. A PHILOSOPHER SHOWING AN EXPERIMENT ON THE AIR PUMP, after the painting by Joseph Wright. Mezzotint. Large oblong folio with margin containing inscription on under side and about half inch margin on the other sides. Framed.

Whitman, 167—III.

BRILLIANT IMPRESSION IN FINE CONDITION. Reproduced in Whitman's work on Valentine Green.

183. THE WRIGHT FAMILY, after the painting by J. Wright. Mezzotint. Folio, margin on under side, cut to plate on other sides.

Whitman, 11—III.

A VERY SCARCE SCRATCHED LETTER PROOF, BEFORE LETTERING.

184. THE DUTCH SCHOOL, after the painting by Jan Steen. Mezzotint. Oblong folio, with ample uncleaned margins.

Whitman, 172.

FINE PROOF IMPRESSION.

GREEN, VALENTINE. (Continued)

185. INIGO JONES. Portrait, bust in oval, facing right, after the painting by Van Dyke. Mezzotint. 8vo, with margins. Framed. 1775.

Whitman, 55—III.

186. PRINCE RUPERT. Portrait, after the painting by Rembrandt. Mezzotint. Folio, with lower margin containing inscription, and names of painter, engraver, publisher and date, about quarter inch margins elsewhere. 1775.

Whitman, 52.

BRILLIANT IMPRESSION OF A SUPERB AND VERY SCARCE PRINT. The original in the Hague Museum is sometimes accepted as a portrait of Rembrandt in his youth.

187. OZIAS HUMPHRY. Portrait, half length, book in right hand, after the painting by Romney. Mezzotint. Folio, with lower margin containing inscription, names of engraver, painter, and publisher, and about a quarter inch margin on other sides. Framed. 1772.

Whitman, 37—III.

FINE IMPRESSION. Reproduced in Whitman's work on Valentine Green. Long search by the owner to secure a proof of this mezzotint has been in vain.

188. [FRANCIS JAMES JACKSON.] Portrait, half length, seated, right arm on table, after the painting by F. Abbot. Mezzotint. Folio, with lower margin, and small margins on other sides.

PROOF BEFORE ALL LETTERS, UNCLEANED MARGINS, IN PERFECT CONDITION, AND PROBABLY UNIQUE.

Whitman (160) notes the *print* state from a description, but was unaware of a *proof*.

189. FRANCIS, DUKE OF BEDFORD, AS SAINT GEORGE, together with Lords John and William Russell and Miss Vernon on same plate. Full length portraits of all, after the painting by Sir Joshua Reynolds. Mezzotint. Margin at bottom containing the names of engraver, painter, and publisher, with date May 12, 1778, about a quarter of an inch margin on other three sides. Folio. Framed.

Whitman, 69—I.

FINE EXAMPLE OF A SCRATCHED LETTER PROOF IN FIRST STATE.

MRS. COSWAY.
Number One Hundred and Ninety-three.

GREEN, VALENTINE. (Continued)

190. AGNETA YORKE. Portrait, three-quarter length, standing, left hand resting on vase, after the painting by F. Cotes. Mezzotint. Folio, with full lower margin of about 2½ inches, very small margins on other sides. Framed.

Whitman, 3—I (of three).

A BEAUTIFUL AND PERFECT IMPRESSION OF THE VERY SCARCE FIRST STATE, WITH UNCLEANED LOWER MARGINS.

191. ELEANOR GWYNN. Portrait, three-quarter length, in oval, after the painting by Sir Peter Lely. Mezzotint. 4to, with full margins.

Whitman, 66—II.

AN UNUSUALLY BRILLIANT IMPRESSION OF THIS ATTRACTIVE AND SCARCE PRINT.

192. THE COUNTESS OF AYLESFORD. Portrait, three-quarter length, standing, left arm resting on pedestal of pillar, after the painting by Sir Joshua Reynolds. Folio, with margins. Framed. 1783.

A VERY ATTRACTIVE SUBJECT, AND A SCARCE MEZZOTINT, which is generally considered to be one of the best examples of the artist's work.

The title is on the pedestal, and the publication line reads: "Publish'd Jany. 1st, 1783, by V. Green, No. 29, Newman Street, Oxford Street."

193. MRS. COSWAY. Portrait, three-quarter length, seated, after the painting by Maria Cosway. Mezzotint. Folio, with margins, probably full, on all sides, a small thin spot in the sky, and several pin holes in margins, not discernible when hung. Framed. 1787.

Whitman, 130—I.

SUPERB IMPRESSION OF THE EXCESSIVELY RARE FIRST STATE, IN SCRATCHED LETTER PROOF. A manuscript note probably made by a former owner on the back reads "1st state. Superb impression. Two impressions in this state have sold for £231 [$1155], and £273 [$1365], respectively." [For details of sales see Whitman.]

[See Reproduction.]

MISS SARAH CAMPBELL.
Number One Hundred and Ninety-four.

GREEN, VALENTINE. (Continued)

194. MISS SARAH CAMPBELL. Portrait, three-quarter length, standing, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, about 1/4 inch margin on all sides. Framed. 1778.

Whitman, 72—I.

A SOFT AND BEAUTIFUL EXAMPLE OF THE EXCESSIVELY RARE FIRST STATE, AND A SCRATCHED LETTER PROOF BEFORE TITLE. Reproduced in Whitman's work on Valentine Green.

[See Reproduction.]

195. MISS RAY. Portrait, three-quarter length, seated, right arm resting on a book, music in left hand. Mezzotint. Folio, about half an inch margin all round, several light thin spots on back, not noticeable when hanging. Framed.

Whitman, 74—II (of four).

A FINE IMPRESSION OF A SCRATCHED LETTER PROOF, with the added words "who was Murdered April 7th, 1779," on inscription.

196. MARY ISABELLA, DUCHESS OF RUTLAND. Portrait, full length, right arm resting on stone wall, after the painting by Sir Joshua Reynolds. Mezzotint. With lower margin containing inscription and date beneath, and about a quarter inch margin on other sides, small tear in upper right hand corner has been repaired. Framed.

Whitman, 103—II.

AN EXCEEDINGLY BRILLIANT IMPRESSION OF THIS SCARCE AND BEAUTIFUL ENGRAVING, IN THE SECOND STATE.

[See Reproduction.]

197. LADY LOUISA MANNERS, sister to the Earl of Dysart. Full length portrait, left arm resting on base of statue, after the painting by Sir Joshua Reynolds. Mezzotint. Margin on under side containing the name of painter, engraver and publisher, cut to plate on other sides. Folio. Framed. 1790.

Whitman, 80—III.

FINE IMPRESSION OF A BEAUTIFUL AND VALUABLE PRINT.

MARY ISABELLA, DUCHESS OF RUTLAND

Number One Hundred and Ninety-six.

WATSON, THOMAS. 1739(?)-1790.

198. [FRANCESCO BARTOLOZZI.] Portrait, half length, slightly facing left, after the painting by Sir Joshua Reynolds. Mezzotint. Small folio, with margins of from half to quarter inch all round. 1785.

Goodwin, 46—II.

SUPERB PROOF BEFORE TITLE. Subject's name written in by a contemporary hand.

[See Reproduction.]

199. CHILDREN OF GREY COOPER. After the painting by D. Gardner. Mezzotint. Folio, with margins.

Goodwin, 22.

VERY SCARCE.

WATSON, JAMES. 1739(?)-1790.

200. SIR ROBERT WALPOLE. Portrait, full length, standing, in robes of office, after the painting by Vanloo. Mezzotint. Folio, with full margins. 1788.

Goodwin, 131—III.

Fine impression.

201. SIR JOSHUA REYNOLDS. Portrait, half length, right hand holding portfolio, after the painting by himself. Mezzotint. Folio, with margins. Framed. 1770.

Goodwin, 71—III.

With the exception of a slight original crease across middle of engraving, a good copy.

202. RUBENS AND HIS FAMILY, after the painting by Jordans. Mezzotint. Folio, with lower margin containing inscription, and the names of painter, engraver, publisher and date, cut close elsewhere. 1780.

Goodwin, 124—III.

FINE IMPRESSION.

FRANCESCO BARTOLOZZI.
Number One Hundred and Ninety-eight.

203. [JOHN HELY HUTCHINSON.] Portrait, three-quarter length, seated, right arm on table, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, with full margins. 1778.

Goodwin, 116—II.

BRILLIANT SCRATCHED LETTER PROOF BEFORE INSCRIPTION AND BEFORE PLATE WAS CLEANED. RARE WITH FULL MARGINS.

204. JAMES PAINE, THE ARCHITECT, AND HIS SON. Portraits of both, the father seated, hands on plans, son looking at them, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, with full margins. Framed.

Goodwin, 52—I (of four).

PERFECT AND FINE IMPRESSION OF THE FIRST STATE, BEFORE ALL LETTERS.

205. FREDERICK BULL, Lord Mayor in 1773. Portrait, three-quarter length, seated, after the painting by Webster. Mezzotint. Folio, with lower margin containing inscription, and the names of painter, engraver, publisher and date, cut close elsewhere. 1781.

Goodwin, 128.

206. DR. RICHARD BUSBY, Master of Westminster School [and pupil]. Portrait, three-quarter length, seated, after the painting by Riley. Mezzotint. Folio, with wide margins. Framed.

Goodwin, 106—II.

"The well-known English schoolmaster, Busby, excused himself to The King for wearing his hat in his majesty's presence in his own school at Westminster." "If I were seen without my hat, even in the presence of your majesty, the boys' respect for me would certainly be lessened." "The excuse, such is the tradition at Westminster, was at once admitted, and he wore his hat before the King, as he is seen to wear it in his portrait in the Bodleian."

A fine example.

207. CHRISTOPHER WANDESFORD, LORD CHIEF BARON. Portrait, three-quarter length, seated, after the painting by Van Dyke. Mezzotint. Large folio, with full margins.

Goodwin, 118—III.

The subject was Master of the rolls in Ireland, 1633-1640.

MISS GREENWAY.
Number Two Hundred and Eleven.

WATSON, JAMES. (Continued)

208. MRS. BUNBURY. Portrait, three-quarter length, seated, left arm resting on table, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, with lower margin containing inscription, names of engraver and painter, and the publisher, and about half an inch margin on other sides. Framed. 1778.

Goodwin, 114—III.

FINE EXAMPLE of a desirable engraving. Catherine Horneck, Goldsmith's "Little Comedy."

209. MRS. ABINGTON. Full length portrait, left arm resting on base of statue, mask in right hand, after the painting by Sir Joshua Reynolds. Mezzotint. About 3/8 inch margin all around, name and publisher scratched on plate, the former in open letters. Folio. Framed.

Goodwin, 62—III.

FINE IMPRESSION OF THIS SCARCE PRINT.

210. MISS NELLY O'BRIEN. Portrait, three-quarter length, seated, left arm on base of statue, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, with lower margin containing inscription, names of engraver, painter and publisher, and about a quarter inch margin on other sides. Framed.

Goodwin, 32.

FINE IMPRESSION of a scarce and attractive subject. The owner searched for many years for a proof of this portrait, but was unable to procure one.

211. [MISS GREENWAY.] Portrait, half length, facing right, after the painting by Sir Joshua Reynolds. Mezzotint. Small folio, with lower margin (blank), and about three-eighths inch margins elsewhere.

Goodwin, 151—I.

FINE AND PERFECT PROOF OF THE EXCESSIVELY SCARCE FIRST STATE, BEFORE ALL LETTERS, AND BEFORE INSCRIPTION SPACE WAS CLEANED.

[See Reproduction.]

WATSON, JAMES. (Continued)

212. MADAME DE POMPADOUR. Portrait, bust in oval, after the painting by Boucher. Mezzotint. Small folio, with margins. Framed.

Goodwin, 162—I.

VERY FINE EXAMPLE OF THE RARE FIRST STATE, AND AN UNCLEANED IMPRESSION. Name of subject written on lower margin in an old hand.

213. ELIZABETH, DUCHESS OF MANCHESTER, AND HER SON. Full length portraits of both, after the painting by Sir Joshua Reynolds. Mezzotint. Ample margins on all sides. Large folio. Framed.

Goodwin, 45—III.

214. ANNE, LADY STANHOPE. Full length portrait, right arm resting on table. After the painting by Sir Joshua Reynolds. Mezzotint. Cut to 5/16 inches of rectangle. Large folio. Framed.

Goodwin, 53—III.

FINE UNLETTERED IMPRESSION OF A BEAUTIFUL PRINT.

215. ANNE, DUCHESS OF CUMBERLAND. Full length portrait, right arm resting on stone column, after the painting by Sir Joshua Reynolds. Mezzotint. With margin containing the inscription beneath, publisher and place of publication scratched on plate, cut to plate mark on other three sides. Framed. 1773.

Goodwin, 96—III.

BRILLIANT IMPRESSION OF THE SCARCE AND BEAUTIFUL MEZZOTINT.

DIXON, JOHN. 1740(?)-1780(?).

216. DAVID GARRICK. Portrait, half length, seated, after the painting by Thomas Hudson. Mezzotint. Folio, with full margins.

Smith, 16.

UNUSUALLY FINE IMPRESSION.

MASSARD, JEAN. 1740-1822.

217. LA CRUCHE CASSÉE, after the painting by J. B. Greuze. Line engraving. Folio. Framed. 1773.

A fine original impression, with margins, of this interesting specimen of line engraving, and specially valuable on account of the signatures of both painter and engraver that are on the reverse of the print.

EARLOM, RICHARD. 1743-1822.

218. THE BLACKSMITH'S SHOP. After the painting by Joseph Wright. Mezzotint. Large oblong folio, with margins. Framed. 1771.

Smith, 47—I.

BRILLIANT IMPRESSION, WITH THE INSCRIPTION IN SCRATCHED LETTERS.

219. THE FORGE. After the painting by Joseph Wright. Mezzotint. Large oblong folio, with margins. Framed. 1773.

BRILLIANT EXAMPLE OF THE FIRST STATE BEFORE TITLE. The companion picture to the preceding.

220. FRUIT AND FLOWER PIECES. After the paintings by Van Huysum. Mezzotints. Margin on under side containing names of painter, engraver, publisher and the coat-of-arms, and ample margins on all other sides. Folio. Framed. Two pieces. 1778-1781.

ETCHED LETTER PROOFS BEFORE TITLES, AND UNUSUALLY BRILLIANT EXAMPLES OF THE FINEST MEZZOTINT SUBJECT PRINTS KNOWN.

221. THE LARDER. Mezzotint. Large folio, with lower margin, cut close elsewhere. 1783.

BRILLIANT PROOF BEFORE LETTERS.

222. COLONEL MORDAUNT'S COCK MATCH, after the painting by I. Zoffany. Mezzotint. Large oblong folio, with full margins. 1792.

Smith, 29.

FINE IMPRESSION OF A RARE PRINT. The characters represented include many well known personages.

EARLOM, RICHARD. (Continued)

223. A SHEPHERD, after the painting by Gainsborough. Mezzotint. Small folio, with lower margin containing inscription, names of painter, engraver, publisher and date, and about a quarter inch margin elsewhere. 1781.

BRILLIANT AND SCARCE.

224. SENSIBILITY. [EMMA, LADY HAMILTON.] Portrait, full length, after the painting by Romney. Stipple. Small folio, small margins. 1789.

FINE IMPRESSION.

225. ALOPE. [EMMA, LADY HAMILTON.] Portrait, full length, after the painting by Romney. Stipple in brown. Small folio, small margins. 1787.

226. MARCHIONESS OF WHARTON. Portrait, three-quarter length, after the painting by Sir Peter Lely [inscription reading "Peter Lilly Eques Pinxit"]. Mezzotint. Folio, with margins. Framed. 1776.

Smith, 42—II.

FINE IMPRESSION.

DELATTRE, J. M. 1745-(?).

227. BEAUTY GOVERNED BY REASON, after the painting by Angelica Kauffman. Stipple. Folio, with margins.

BEAUTIFULLY PRINTED IN COLORS. FINE AND SCARCE.

JONES, JOHN. 1745(?)-1797.

228. [MISS KEMBLE.] Portrait, half length, facing left, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, with uncut margins.

Smith, 45.

229. MRS. EDWARDS. Portrait, half length, seated, after the painting by W. Lawranson. Mezzotint. Small folio, with lower margin containing inscription, names of painter, engraver and publisher, and date, cut close elsewhere.

Smith, 24—I.

FINE IMPRESSION OF THE FIRST STATE, WITH THE TITLE IN TRACED LETTERS, BEFORE WRITING ON THE LETTER.

JONES, JOHN. (Continued)

230. BEATRICE, HERO AND URSULA, after the painting by Fuseli. Mezzotint. Large folio, with margins.

Smith, 87—II.

With the exception of two slight creases, A FINE COPY.

DICKINSON, WILLIAM. 1746-1823.

231. BRASS CROSBY, LORD MAYOR OF LONDON. Portrait, half length in robes of office, right hand on Charter of London, after the painting by R. E. Pine. Mezzotint. Small folio, with margins, date erased from lower right hand corner.

Smith, 15.

232. THE DUCHESS OF DEVONSHIRE AND VISCOUNTESS DUNCANNON. Portrait of both, full length, seated, after the painting by Angelica Kauffman. Stipple in red. Folio, plate skillfully remargined and title inlaid. Framed.

FINE IMPRESSION OF A BEAUTIFUL ENGRAVING.

233. MRS. HARTLEY AS ELFRIDA, after the painting by J. Nixon. Folio, with lower margin containing inscription, names of painter, engraver, publisher and date, small margins elsewhere. Framed.

Smith, 37—II.

ENGRAVER UNKNOWN.

234. THE DUCHESS OF DEVONSHIRE. Portrait, half length, seated. Stipple in bistre. 4to, with margins. Gilt frame.

Boydell, 1782.

Fine and charming portrait.

RYDER, THOMAS. 1746-1810.

235. CONTEMPLATION. Stipple, 4to, with small margins outside plate mark. Framed. 1784.

A BRILLIANT PROOF BEFORE INSCRIPTION, PRINTED IN RED.

236. CONTEMPLATION. Another copy, lettered, 4to, with full margins. Framed. 1784.

PRINTED IN COLORS. A SOFT AND DELICATE EXAMPLE. VERY SCARCE.

RYDER, THOMAS. (Continued)

237. [MRS. SIDDONS AS JANE SHORE], and Signora Storace as Clara. Both full length, after the paintings by Langham and Craven. Stipples in red and brown. 8vo. Together 2 pieces. 1790.

MÜLLER, JOHANN G. 1747-1830.

238. MME. VIGÉE LE BRUN. Portrait, half length in oval, palatte and brushes in right hand, after the painting by herself. Line engraving. Folio, about quarter inch margins all round. Framed.

BRILLIANT PROOF BEFORE ALL LETTERS. VERY SCARCE.

COLLYER, J. 1748-1827.

239. MRS. FITZHERBERT. Portrait, three-quarter length, seated, left hand at chin, after the painting by J. Russell. Stipple. Folio, full margins.

FINE IMPRESSION OF A VERY SCARCE PRINT.

MURPHY, JOHN. Ab. 1748-after 1820.

240. THE ROYAL FAMILY [George III and his family]. Full length portraits of all, after the painting by Thomas Stothard. Mezzotint. Large oblong folio, with margins. Framed. 1794.

"His [Murphy's] plates are not numerous, but some of them are singularly brilliant and masterly in treatment."

BURKE, THOMAS. 1749-1815.

241. ANDROMACHE WEEPING OVER THE TOMB OF HECTOR, after the painting by Angelica Kauffman. Mezzotint. Folio, with margins. 1772.

242. CUPID DISARM'D BY EUPHROSYNE, after the painting by Angelica Kauffman. Stipple in bistre. Folio, with margins. 1784.

BRILLIANT IMPRESSION AND IN PERFECT CONDITION.

MRS. CARNAC.
Number Two Hundred and Fifty.

JANINET, JEAN FRANÇOIS. 1752-1813.

249. [MME. DUGAZON.] Portrait, full length, seated. "NINA. Helas! Helas! Le bien aimé ne revient pas," after the painting by Hoin. Aquatint. Folio, with ample margins. Framed. 1789.

A FINE IMPRESSION, BEAUTIFULLY PRINTED IN COLORS, OF A VERY ATTRACTIVE PRINT. The account of the engraver in Bryan's Dictionary reads that he ". . . engraved many pieces in colours by means of several plates, each imprinting one colour."

SMITH, JOHN RAPHAEL. 1752-1812.

250. MRS. CARNAC. Full length portrait, after the painting by Sir Joshua Reynolds. Mezzotint. Folio. Cut to plate mark and perfectly remargined with contemporary paper. Framed.

Smith, 31.

A BEAUTIFUL IMPRESSION OF THIS EXCEEDINGLY SCARCE PRINT, PRACTICALLY EQUAL TO PROOF STATE.

[See Reproduction.]

251. NATURE. [PORTRAIT OF EMMA, LADY HAMILTON.] After the painting by Romney. Mezzotint. Folio, with lower margin containing inscription, and the names of painter, engraver, publisher and date, very small margins elsewhere. 1784.

Smith, 76—I.

THE EXCESSIVELY SCARCE FIRST STATE, WITH THE BROAD BORDER, AND A VERY FINE COPY.

[See Reproduction.]

252. NATURE. [PORTRAIT OF EMMA, LADY HAMILTON.] Another example of the print, a later state with narrow border, description re-engraved as to artist's lines, no title or verses. Mezzotint. Small folio, with about half an inch lower margin, cut close elsewhere. Framed.

[EMMA, LADY HAMILTON.]
Number Two Hundred and Fifty-one.

SMITH, JOHN RAPHAEL. (Continued)

253. A BACCHANTE. [Portrait of Lady Hamilton.] Half length, after the painting by Sir Joshua Reynolds. Mezzotint. Folio. Framed.

Smith, 75—III.

A BRILLIANT IMPRESSION, WITH FULL MARGINS, OF THIS BEAUTIFUL PRINT, AND ONE WHICH IS CONSIDERED TO BE PRACTICALLY EQUAL TO FIRST STATE.

254. A SNAKE IN THE GRASS, after the painting by Sir Joshua Reynolds. Stipple in bistre. Small folio, with small margins.

SCARCE.

255. ELOISA, after the painting by the engraver. Mezzotint. Large folio, with full margins. 1792.

Smith, 192—II.

256. SOPHIA WESTERN. [Portrait of Phebe Hoppner.] Half length, facing front, after the painting by John Hoppner. Mezzotint. Small folio, margins removed. Framed.

Smith, 87—II.

BRILLIANT AND SOFT IMPRESSION, PRACTICALLY EQUAL TO PROOF, OF THE SECOND STATE BEFORE CURLS WERE ALTERED AND EARRINGS REMOVED, BUT CUT TO PRINT.

NUTTER, WILLIAM. 1754(?)-1802.

257. LADY BEAUCHAMP. Portrait, half length, facing front, after the painting by Sir Joshua Reynolds. Stipple, full margins. Framed. 1790.

BEAUTIFUL IMPRESSION.

YOUNG, JOHN. 1755-1825.

258. ELIZA. [MRS. HOPPNER.] Portrait, half length, after the painting by John Hoppner. Mezzotint. Folio, with lower margin containing inscription, and names of painter, engraver and publisher, small margins elsewhere. Framed. 1786.

Smith, 74—II.

FINE AND SCARCE.

BIRCH, WILLIAM. 1755-1834.

259. MRS. ROBINSON. ["PERDITA."] Portrait, half length, seated, after the painting by Sir Joshua Reynolds. Stipple. 8vo, with margins. 1792.

From the Royal collection at Windsor Castle, with stamp of Queen Victoria in lower right hand corner.

TARDIEU, ALEXANDRE. 1756-1844.

260. PAUL BARRAS. Portrait, full length, standing, robes of office, plumed hat in left hand, after the painting by Hilaire le Dru. Line engraving. Large folio, with margins. Framed. An 7 [1798].

FINE PORTRAIT. INSCRIPTION IN OPEN LETTERS.

261. LOUISE, QUEEN OF PRUSSIA. Portrait, half length, facing front, after the painting by Mme. Le Brun. Line engraving. 4to, with margins. Framed.

ACCOMPANYING THE ABOVE IS THE FINELY EXECUTED ORIGINAL DRAWING OF THE SUBJECT BY ALEXANDRE TARDIEU, SIGNED.

MORGHEN, RAPHAEL. 1758-1833.

262. LA MADONNA DEL SACCO, after Andrea del Sarto. Line engraving. Large oblong folio, with margins.

Halsey, 99.

FINE ETCHED LETTER PROOF OF THE THIRD STATE OF FIVE.

WATSON, CAROLINE. 1761(?)-1814.

264. ROBERT, EARL OF KINNOUL, AND SARAH, COUNTESS OF KINNOUL. Portraits, both full length standing, after the paintings by Sam Shelley. Stipples. Small folio, with margins. 1798-1799. Together 2 pieces.

OPEN ETCHED LETTER PROOFS. FINE AND SCARCE.

265. PRINCE SERGE AND PRINCESS BARBARA GAUGAIN, AND THEIR SON. Portraits, half length, after the painting by Sir Joshua Reynolds. Mezzotint. 4to, with full margins. 1785.

FINE PROOF BEFORE TITLE.

WATSON, CAROLINE. (Continued)

266. CATHERINE II, EMPRESS OF RUSSIA. Portrait, half length, seated, after the painting by Rosselin. Stipple in brown. Folio, with full margins. 1817.

FINE IMPRESSION.

267. HON. MRS. STANHOPE AS CONTEMPLATION, three-quarter length, seated, after the painting by Sir Joshua Reynolds. Stipple. Small folio, large margins, probably full. Framed. 1790.

FINE PROOF BEFORE TITLE. EXCESSIVELY SCARCE.

268. MARCHIONESS OF SALISBURY. Portrait, half length, facing front, in oval, after the painting by R. Bowyer. Stipple. 4to, with full margins. 1790.

269. [EMMA, LADY HAMILTON AS] Cassandra, Miranda, and Sensibility, The Infant Shakespeare, after the paintings by Romney. Stipples. Small 4to, with margins. Together, 4 pieces. 1809.

FINE ORIGINAL IMPRESSIONS OF THESE BEAUTIFUL STIPPLES.

HODGES, C. H. 1764-1837.

270. GENERAL DAENDELS. Portrait, half length in uniform, after the painting by E. Maaskamp. Mezzotint. Folio, with full margins. 1795.

ETCHED LETTER PROOF.

SCHIAVONETTI, LUIGI. 1765-1810.

271. MRS. COSWAY. Portrait, half length, seated, left hand to face, after the painting by R. Cosway. Stipple in brown. Folio, full margins of $2\frac{1}{2}$ x $1\frac{3}{4}$ inches outside of plate mark. Framed. 1791.

ETCHED LETTER PROOF. FINE SPECIMEN. VERY SCARCE.

272. MRS. ANNE DAMER. Portrait, half length, after the painting by R. Cosway. Stipple in brown. 4to, full margins.

BEAUTIFUL PROOF BEFORE ALL LETTERS.

WARD, WILLIAM. 1766-1826.

273. A VEGETABLE MARKET, after the painting by James Ward. Mezzotint. Large oblong folio, with full margins. 1803.

A SCARCE PRINT IN PERFECT CONDITION. It is a most pleasing subject, some copies of which are printed in colors.

274. SALLAD GIRL. [Portrait of Phebe Hoppner], half length, standing, after the painting by John Hoppner. Mezzotint. Folio, full margins. Framed. 1785.

Smith, 47—II.

A FINE EXAMPLE OF A VERY SCARCE PRINT.

275. SUSPENCE, after the painting by [George] Morland. Mezzotint. Oblong folio, has two thin spots, not discernable when hung, and lower margin containing inscription, names of painter and engraver, that of the publisher cut away, cut close elsewhere. Framed.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE OWNER

Third Session, Numbers 276 to 409 Inclusive

WEDNESDAY EVENING, MARCH 4th, AT 8.30 O'CLOCK

SAY, WILLIAM. 1768-1834.

276. BENJAMIN WEST. Full length portrait, left hand opening leaves of book, spectacles in right hand, after the painting by James Green. Mezzotint. With full margins. Large folio. Framed. London, 1818.

A BEAUTIFUL PROOF IN OPEN LETTERS.

277. MR. FAWCETT (the actor). Portrait, three-quarter length, standing, after the painting by G. H. Harlow. Mezzotint. Large folio, with full margins. 1815.

FINE PROOF IMPRESSION. From the Royal Collection, Windsor Castle, with the stamp of Queen Victoria in lower right hand corner.

WARD, JAMES. 1770-1859.

278. SMUGGLERS. No. 2. Engraved by J. Ward, after the painting by G. Morland. Mezzotint. 25 x 20 inches outside measurements. 22 x 18 inches inside, with large margins. London; Published Nov. 1, 1791, by I. R. Smith.

PRINTED IN COLORS. SUPERB ORIGINAL IMPRESSION.

279. FISHERMEN. No. 2. Engraved by J. Ward, after the painting by G. Morland. Mezzotint. 25 x 20 inches outside measurements, 21¾ x 17½ inches inside, with large margins. London; Published Nov. 1, 1798, by I. R. Smith.

PRINTED IN COLORS. SUPERB ORIGINAL IMPRESSION.

DUNKARTON, ROBERT. 1770-1811.

280. HENRY, PRINCE OF WALES. Portrait, full length, in tilting armor, "from an extreme rare print by S. Pass." Mezzotint. Small folio, with margins.

Smith, p. 237.

281. MISS MARY HORNECK. Portrait, three-quarter length, after the painting by Sir Joshua Reynolds. Mezzotint. Folio, with lower margins containing names of painter, engraver and publisher, and about three-quarter inch margin on other sides. Framed. 1778.

Smith, 25—I.

A BEAUTIFUL IMPRESSION IN THE FIRST STATE, BEFORE INSCRIPTION, OF A CHARMING SUBJECT, AND A VERY SCARCE PRINT. The original painting is in the J. P. Morgan collection, Metropolitan Museum.

282. MRS. BILLINGTON. Portrait, half length, facing front, after the painting by J. Downman. Mezzotint. Folio, full margins. Framed. 1786.

BEAUTIFULLY PRINTED IN COLORS, AND POSSIBLY UNIQUE.

283. MRS. BILLINGTON. The same portrait. Mezzotint. Small folio, cut to outer plate mark, but leaving broad margins on all sides.

Smith, 8—III.

VERY FINE IMPRESSION AND EXCEEDINGLY SCARCE.

WATTS, JOHN. Fl. 1770-1786.

284. VAN DYKE IN THE CHARACTER OF ICARUS, after the painting by himself. Mezzotint. Folio, with full margins.

Smith, 6—I.

BRILLIANT ETCHED LETTER PROOF OF THE FIRST STATE.

JUDKINS, ELIZABETH. Fl. 1772-1775.

285. MRS. ABINGTON. Portrait, oval in rectangle, after the painting by Sir Joshua Reynolds. Mezzotint. Small folio, two thin spots on upper blank portion of plate, and several minute pin holes in places, none of which are discernible when hung, small margins skillfully added. Framed. 1772.

Goodwin, 5—II.

THIS SUPERB MEZZOTINT, OF WHICH THIS COPY IS A FINE EXAMPLE, IS THE MASTERPIECE OF THE ENGRAVER. It is the only portrait reproduced in Whitman's work on Elizabeth Judkins.

SAUNDERS, JOSEPH. Fl. 1772-1797.

286. GEORGE AUGUSTUS FREDERICK, PRINCE OF WALES. Portrait, full length, standing, royal robes, after the painting by Brumpton. Mezzotint. Large margins.

Smith, 5.

The delicate tracery of the subject's robes and head dress, is a masterpiece of mezzotint engraving.

CARDON, ANTHONY. 1773-1813.

287. ANNA MARIA, LADY STANHOPE. Portrait [as Hebe], full length, standing, after the painting by R. Cosway. Stipple. Small folio, with full deckle edge margins. 1801.

VERY FINE EXAMPLE AND RARE IN THIS UNUSUAL CONDITION.

REYNOLDS, SAMUEL WILLIAM. 1773-1835.

288. [BEESTON LONG.] Portrait, full length, seated in chair, after the painting by W. Owen. Mezzotint. Large folio, with lower margin (blank), cut close on other sides.

VERY FINE AND BRILLIANT PROOF BEFORE ALL LETTERS. From the Royal Collection, Windsor Castle, with Queen Victoria's stamp in lower right hand corner.

SO SCARCE THAT THE ONLY *print* KNOWN TO WHITMAN (181) IS DESCRIBED FROM EVANS' CATALOGUE (18511), THE ABOVE *proof* IS UNDESCRIBED AND IS PROBABLY UNIQUE.

TURNER, CHARLES. (Continued)

293. JOHN HOPPNER. R. A. Portrait, bust in oval, after the painting by himself. Mezzotint. Folio, with full margins. Framed. 1805.

Whitman, 267—II.

A BRILLIANT EXAMPLE IN OPEN LETTERS.

294. MISS MARGARET MERCER ELPHINSTONE. Portrait, three-quarter length, seated, right arm resting on table, after the painting by Saunders. Folio, large (probably full) margins, slight repair in two places on upper and lower margins. Framed.

Whitman, 180—I.

A RICH AND BEAUTIFUL PROOF BEFORE ALL LETTERS.

295. MLLE. PARISOT. Portrait, full length, standing, after the painting by Masquerier. Stipple. 4to, with margins. Framed.

Whitman, 414—I.

BEAUTIFULLY PRINTED IN COLORS, IN FINE AND FERFECT CONDITION. THE EXCESSIVELY SCARCE FIRST STATE. Reproduced in Whitman's work on Charles Turner.

296. WILLIAM SPENCER, DUKE OF DEVONSHIRE. Portrait, three-quarter length, standing, after the painting by Saunders. Mezzotint. Folio, with full margins.

Whitman, 157.

FINE RICH IMPRESSION.

AGAR, JOHN SAMUEL. 1775(?)-1855(?).

297. MARCHIONESS OF CAMDEN. Portrait, full length, after the painting by Sir Joshua Reynolds. Stipple. Small folio, with full margins. 1823.

FINE LARGE PAPER PROOF. INSCRIPTION IN OPEN LETTERS.

MASSARD, RALPH URB. 1775-1849.

298. [ADAM AND EVE], after the painting by Carlo Cignani. Line engraving. Folio, with margins.

299. LOUIS XVIII. Portrait, full length, royal robes, after the painting by Gerard. Line engraving. Large folio, with margins. 1819.

DESNOYERS, AUGUSTE GASPARD LOUIS BOUCHER. 1779-1857.

300. LA VIERGE AU DONATAIRE DE FOLIGNO, after the painting by Raphael. Line engraving. Large folio, with full margins. 1810.

ETCHED LETTER TITLE. AN IMPRESSION WITH THE ARTIST'S STAMP OF TWO ANTIQUE HEADS.

301. LA VIERGE DE LA MAISON D'ALBE, after the painting by Raphael. Line engraving. Large folio, with full margins.

FINE PROOF WITH THE ARTIST'S STAMP.

302. LA VIERGE DITE LA JARDINIÈRE, after the painting by Raphael. Line engraving. Folio.

A FINE SIGNED ETCHED LETTER PROOF.

303. VIRGIN AND SLEEPING INFANT CHRIST AND SAINT JOHN, after the painting by Raphael. Line engraving. Large folio, with full margins.

ETCHED LETTER PROOF BEFORE INSCRIPTION.

MEADOWS, R. M. Fl. about 1780-1810.

304. VENUS AND CUPIDS, after the painting by William Westall. Stipple in brown. Folio, with margins.

OPEN LETTER PROOF OF A BEAUTIFUL ENGRAVING, AND AN UNUSUALLY ATTRACTIVE SUBJECT.

MEYER, HENRY. 1782(?)-1847.

305. FATHER'S DELIGHT, after the painting by William Derby. Stipple, in brown. Folio, with full margins. 1811.

BRILLIANT PROOF.

306. MRS. JERNINGHAM [AS HEBE]. Portrait, full length, standing, after the painting by John Hoppner. Stipple. Small folio, with margins. 1809.

ANDERLONI, PETRUS. 1784-1849.

307. MOSES AND THE WOMEN, after the painting by Nicolas Poussin. Line engraving. Large oblong folio, with full margins.

FINE IMPRESSION. OPEN LETTERS.

CONDÉ, JOHN. Fl. 1785-1793.

308. MELANIA. After the painting by R. Cosway. Stipple in brown. 8vo, with margins. Framed. 1792.

IN PERFECT CONDITION.

309. MELANIA. Another copy of the same, BEAUTIFULLY PRINTED IN COLORS. 8vo, smaller margins than the preceding. Framed. 1792.

VERY RARE IN THIS STATE.

310. MRS. FITZHERBERT. Portrait, full length, seated, book in left hand, spaniel nearby, after the painting by R. Cosway. Stipple. Folio, full margins. Framed. 1792.

PROOF BEFORE TITLE. FINE EXAMPLE. SCARCE.

311. MRS. TICKELL. Portrait, full length, after the painting by Cosway. Stipple. 4to, with margins. Gilt frame.

THE SCARCE STATE BEFORE PUBLICATION LINE. FINE IMPRESSION.

BOVA, MME., PUPIL OF FRANCESCO BARTOLOZZI. Fl. 1786-1791.

312. [MRS. BAKER.] Portrait, half length in oval, after the painting by R. Cosway. Stipple in red. Small folio, full margins.

VERY FINE PROOF BEFORE INSCRIPTION. SCARCE.

GROZER, JOSEPH. Fl. 1786-1797.

313. "DESIGN," after the painting by Sir Joshua Reynolds. Mezzotint. Folio, full margins, unlettered. 1785.

AN UNUSUALLY EARLY SPECIMEN AND FINE EXAMPLE OF THE ARTIST'S BEST WORK.

GROZER, JOSEPH. (Continued)

314. EUHUN SANG. Portrait, after the painting by Danloux. Mezzotint. Folio, with full margins.

ETCHED LETTER PROOF. AN UNDESCRIBED STATE OF SMITH 10.

HOGG, JAMES. Fl. about 1787.

315. ERMINIA; AND RINALDO AND ARMIDA, after the paintings by Angelica Kauffman. Stipples in brown. Two pieces. 4to, with margins. 1784.

KARCHER, ANTON. Fl. 1788-1791.

316. CHARLOTTE GEORGINE, DUCHESS OF SAXONY. Portrait, half length in oval, after the painting by Tielker. Stipple in brown. Small folio, with small margins.

FINE EXAMPLE.

WALKER, WILLIAM. 1791-1867.

317. SIR WALTER SCOTT. Portrait, half length, facing front, after the painting by Sir Henry Raeburn. Stipple. Small folio, with margins. 1826.

BRILLIANT IMPRESSION IN PROOF STATE OF A FINE AND SCARCE PRINT.

EICHENS, EDUARD. 1804-1877.

318. DIE VISION DES HESEKIEL, after the painting by Raphael. Line engraving. Folio, with margins. Inscription in open letters. Framed. 1841.

UNUSUALLY FINE IMPRESSION.

HADEN, SEYMOUR. 1818-1910.

319. [A CASTLE, COUNTY WICKLOW.] Etchings. In sunken mounts. Framed, plate glass.

Harrington, 121.

THREE TRIAL STATES, A, B, and C. ALL SIGNED. FROM THE SALE OF HIS ESTATE, AND PROBABLY UNIQUE.

HUET, PAUL. 1804-1869.

320. ENTRÉE DE FORÊT OU LE FOURRÉ. Etching. Folio.
Delteil, 28—III.
On India paper.

321. ENTRÉE DE FORÊT OU LE FOURRÉ. Pure etching.
Delteil, 28—I.
Unfinished proof. With collector's stamp.

322. UN PONT EN AUVERGNE. Etching.
Delteil, 12—III.
On India paper.

LEWIS, JOHN F. 1805-1876.

323. LION AND LIONESS. Mezzotint. Small folio, slight repairs.
PROOF BEFORE LETTERS.

MANDEL, EDUARD. 1810-1882.

324. MADONNA AND CHILD, after the painting by Raphael. Line engraving. Large folio.
SUPERB SIGNED PRESENTATION PROOF BEFORE LETTERS, ON INDIA PAPER, WITH REMARQUE: HEAD OF RAPHAEL.

325. MADONNA AND CHILD. Another copy of the preceding. Signed presentation proof on India paper, without remarque.

326. MADONNA, SAINT JOHN AND THE CHRIST CHILD. Line engraving. Large folio, with full margins. India paper. 1865.
PROOF SIGNED BY THE ARTIST.

MEISSONIER, E. 1815-1891.

327. IL SIGNOR ANNIBALE. Etching. 4to. Gilt frame, uniform with the following.
SIGNED PROOF. Very scarce.

MEISSONIER, E. (Continued)

328. L'HOMME À L'ÉPEE. Etching. 4to. Gilt frame, uniform with the preceding.

SIGNED PROOF. Very scarce.

MILLET, JEAN FRANÇOIS. 1814-1875.

329. LA BARATTEUSE. Etching. 4to. India paper.

EARLY IMPRESSION. SCARCE.

LECERF. Fl. 1810.

330. LES REINES DE FRANCE (A group of seven), after the painting by Chasselat. Stipple. 4to, with margins.

LALANNE, MAXIME. 1827-1886.

331. BORDEAUX, SNOW EFFECT. Etching. 4to.

Beraldi, 50.

One of his best plates.

332. LE PIGEONNIER. Etching. 4to.

Beraldi, 64.

Of unusually fine execution.

333. PAYSAGE ITALIEN, after Claude Lorrain.

Beraldi, 132.

ANIMAUX AU PATURAGE, after Berghem.

Beraldi, 133.

VICTOR HUGO'S HOUSE AT GUERNSEY, 2 different proofs before letters, these two framed. Etchings. 4to and 8vo. Together 4 pieces.

334. PONT SAINT MICHEL. [The Seine at Paris], and unidentified river scene. Etchings. Folio.

Both etchings proofs on India paper.

335. TOUR DE MONTALBAN, AMSTERDAM, Beraldi, 105; fine impression, full margins; proof before letters, on India paper, of a church; seven sketches of landscapes, evidently trial proofs, on 8vo sheet. India paper; Beraldi, 126; Falaise, Beraldi, 128. Folio and 8vo. Together, 4 pieces.

RITCHIE, A. H. 1822-(?).

336. JOHN C. CALHOUN. Portrait, full length, standing, after the painting by T. Hicks. Line engraving. Large folio, small crease on lower margin. 1852.

OPEN LETTER PROOF.

WHISTLER, JAMES McNEILL. 1834-1903.

337. LITTLE POOL. Etching. 8vo. Framed.
Kennedy, 74—VIII.

338. EARLY MORNING, BATTERSEA. Etching. 4to.
Kennedy, 75.

339. THE LIMEBURNER. Etching. Framed.
Kennedy, 46—II.

340. THE KITCHEN. Etching. Small folio. Framed.
Kennedy, 24—II.
RARE. According to Wedmore first state and to Kennedy the second.

341. WEARY. Etching. Framed.
Kennedy, 92—IIa.
One of the more important studies, and now very scarce.

342. FANNY LEYLAND. Etching. 4to. Framed.
Kennedy, 108—IV.
A charming portrait study. Scarce.

343. GANTS DE SUÈDE. Lithograph. Framed.
Wedmore, 28.
Only twenty-eight copies were printed.

344. MODEL DRAPING. Lithograph. Folio.
Wedmore, 31.
One of twenty-eight proofs.

345. DRAPED MODEL STANDING. Lithograph. 4to. Framed.

WHISTLER, JAMES McNEILL. (Continued)

346. THE DRAPED MODEL SEATED. Lithograph. Framed.
Wedmore, 46.

347. FIGURE STUDY. Lithograph. 4to.
Wedmore, 99.
One of a few printed in black.

348. SAVOY PIGEONS. Lithograph. Framed.
Wedmore, 118.
Only twenty-three copies were printed.

349. THE SHOEMAKER. Lithograph. 4to.
Wedmore, 151.

BRACEQUEMOND, FELIX. 1833- ——.

350. PHEASANTS IN EARLY MORNING. Etching. Folio. Framed, plate glass.
Presentation copy, signed " Souvenir amical Bracquemond."

DELAUNEY, ALFRED. 1830-1894.

351. LANDSCAPE, WITH MILL, after the painting by Ruisdael. Etching. Folio.
Signed remarque proof on parchment.

LALAUZE, A. 1836-1906.

352. MIRABEAU'S ANSWER TO THE KING. Etching, after the painting by Dalou. Oblong folio. Before all letters. Framed.

BRUNET-DEBAINES. 1845- ——.

353. WILLOWS WHITEN, ASPENS QUIVER, after the painting by Keeley Halswell. Etching. Large folio.
Proof before letters, signed by both artists.

BUHOT, FELIX. 1847-1898.

354. MATINÉE D'HIVER AU QUAI DE L'HOTEL DIEU (Les Fiacres). Etching. " 2e Etat de Publication." Folio. Gilt frame. 1876.
Fine impression, with the red stamp.

PARRISH, STEPHEN. 1846- ——.

355. MILLS AT INSPECK. Etching. Folio.

PROOF ON INDIA PAPER. SIGNED BY THE ARTIST.

MILLER, JOHN D. Nineteenth Century.

356. SURPRISED, after the painting by George L. Seymour. Mezzotint. India paper. Folio. Framed.

A MASTERLY EXAMPLE OF DELICATE MODERN MEZZOTINT ENGRAVING. It is signed by both artist and painter.

BACHER, OTTO H. 1856-1909.

357. SHIPPING, VENICE. Original etching. Oblong 4to. Framed.

PROOF, SIGNED BY THE ETCHER.

ROYBET, FERDINAND. 1840- ——.

357a. THE CHESS PLAYER. Etching. Small folio.

ONE OF THE FEW ETCHINGS BY THIS MASTER-PAINTER.

FITTON, HEDLEY. 1859- ——.

358. SAINT BARTHOLOMEW'S GATE. Etching. Small folio. Framed.

Proof, signed by the artist.

359. JOHN KNOX'S HOUSE, EDINBURGH. Etching. Folio.

PROOF, SIGNED BY THE ETCHER, AND ONE OF HIS BEST PLATES.

360. THE ROSE WINDOW. [Cathedral of Notre Dame.] Etching. Large folio. Gilt frame.

SIGNED ARTIST'S PROOF OF THIS MASTERPIECE. SCARCE.

PENNELL, JOSEPH. 1858- ——.

361. THE STRAND. OLD BOOK SHOP. Etching. 4to.

SIGNED BY THE ARTIST.

PENNELL, JOSEPH. (Continued)

362. STANDARD OIL REFINERY, STATEN ISLAND. Etching. 4to.

First state. Signed by the artist.

363. NOTRE DAME CATHEDRAL. Etching. 4to. Printed in black.

Signed by the artist.

364. AMIENS CATHEDRAL, WEST FRONT. Etching. Folio.

Signed by the artist, and one of the five in first state.

365. AMIENS CATHEDRAL. Lithograph. Large folio.

Signed in the autograph of the artist "1st state, five proofs taken. Joseph Pennell, 1898."

ENGRAVER, UNKNOWN.

366. BEAUMONT (SIR GEORGE [HOWLAND]). Portrait, full bust in oval, after the painting by Sir Joshua Reynolds. Mezzotint. Folio. Margin on under side, about ¼ inch margin on other sides. Framed. London, 1850.

Smith, 1719—II.

Beaumont was a connoisseur, and landscape painter, and was the intimate friend of Sir Joshua Reynolds.

GAUTIER, LUCIEN. 1850- ——.

367. RIVER SCENE, WITH PUNT IN FOREGROUND, after Corot. Etching. 4to. 1884.

On vellum. Second state.

BRIDGEWATER, GEORGE H. 1864- ——.

368. CIRCE. Mezzotint. Large folio. Gilt frame.

Signed proof before letters. A very beautiful and decorative subject.

CAMERON, D. Y. 1865- ——.

369. THE UNICORN, STIRLING. Etching. 8vo Framed. 1891.

Proof, signed by the etcher.

CAMERON, D. Y. (Continued)

370. THE PORCH AT HARFLEUR. Etching. Framed.

SIGNED PROOF of the second state.

FULLWOOD, JOHN. 1854- ——.

371. A RIVER SCENE. Etching. Folio.

SIGNED PROOF.

372. ENGLISH ROAD AND RIVER. Etching. Folio. Gilt frame.

SIGNED PROOF. India paper.

MIELATZ, C. F. W. 1864- ——.

373. A RESTAURANT IN MOTT STREET. Etching in brown. 4to. 1896.

Signed by the etcher.

374. THE TOY SHOP. [Seven mile stone.] Etching, in brown. 8vo. 1903.

Signed by the etcher.

PLATT, C. A. 1861- ——.

375. BRIDGE AT SARAGOSSA. Etching. 8vo. 1885.

PROOF, SIGNED BY THE ARTIST.

ZORN, ANDERS. 1860-——.

376. AUGUSTUS ST. GAUDENS. Portrait, half length. Etching. Framed.

SIGNED PROOF. VERY SCARCE.

377. DREAMS. Etching. 4to.

PROOF, SIGNED BY THE ARTIST.

WEBSTER, HERMANN A. 1878-——.

378. BUTTER MARKET, BRUGES. Etching. 4to. India paper.

PROOF SIGNED BY THE ETCHER.

FOCILLON, V. L. Nineteenth Century.

379. CHRISTOPHER COLUMBUS. Portrait, bust in oval. Etching. Atlas folio. Parchment.

SIGNED REMARQUE PROOF.

HOLLOWAY, C. E. Nineteenth Century.

380. CHISWICK MALL. Etching. Folio. 1882.

KNIGHT, JOSEPH. Nineteenth Century.

381. MOONLIGHT. Mezzotint. Oblong folio.

SIGNED PROOF OF ONE OF THE BEST MODERN MEZZOTINTS.

LAMOTTE, ALPHONSE. Nineteenth Century.

382. DIANA, after the painting by Nattier. Etching. Folio. Gilt frame. 1898. Remarque proof, signed by the etcher.

LÉANDRE, C. Nineteenth Century.

383. LADY IN BALL DRESS ALIGHTING FROM CARRIAGE. PIERROT AND COLUMBINE.

Tinted lithographs. Folio. Together, 2 pieces.

MARESTE, GEORGE. Nineteenth Century.

384. A RIVER SCENE, three-story square building, and factory chimney on bank.

In colors. Oblong folio.

MERYON, CHARLES (in the manner of). Nineteenth Century.

385. NOTRE DAME ET LE QUAI AUX FLEURS. Etching. Unsigned. Oblong small folio.

PÉLICIER, G. Nineteenth Century.

386. REMBRANDT, half length portrait of. Etching. Large folio. Framed. 1893.

Signed remarque proof, with full margins.

WASHBURN, CADWALLADER. Nineteenth Century.

387. CASA D'ORO, VENICE. Etching. Folio.

PROOF ON INDIA PAPER, SIGNED BY THE ETCHER.

WOLF, HENRY. Nineteenth Century.

388. MOONLIGHT. Woodcut. 4to. China paper. Framed.

PROOF, SIGNED BY THE ENGRAVER; "Henry Wolf, invt. & delt. & sculpt."

ILLUSTRATED BOOKS

389. BAILLIE (CAPTAIN WILLIAM). An Interesting Series of Engraved Plates by Captain Baillie after Paintings and Drawings by some of the Old Masters. 2 vols. in one, atlas folio, old russia, rebacked. *Circa* 1771, &c.

Baillie was a noted amateur etcher and engraver [1723-1810] famous, particularly, as an imitator of Rembrandt, whose print of the "Hundred Guilder" is well known. The volumes [or volume] of his work here catalogued embrace etchings, line engravings and mezzotints, with MANY EARLY PROOFS, some in two or more states, the whole inlaid or mounted, including two printed lists of each volume of plates.

390. BRUCKER (JACOB). Ehren-tempel der Deutschen Gelehrsamkeit in welchem die Bildnisse gelehrter . . . von XV, XVI und XVII Jahrhunderte, &c. *A series of about 50 full-page portraits of German worthies, engraved in mezzotint by Johann Jacob Haid.* 4to, vellum, back repaired, writing on title. Augspurg, 1747

Includes portraits of,—Gesner, Von Barth, Albrecht Dürer, Freinsheimius, P. Melanchthon, and others.

391. CHAMBERLAINE'S ROYAL COLLECTION OF DRAWINGS, from Original Designs by the Most Celebrated Masters, including Leonardo da Vinci, The Caracci, Claude Lorraine, &c. in his Majesty's Collection, engraved by Bartolozzi, P. W. Tomins, Schiavonetti, and others, a number of plates tinted. Tall folio, half red levant morocco, gilt, gilt edges, somewhat rubbed.

London, 1796-1812

FINE SERIES, including the "very accurate delineations [of Da Vinci] with a most spirited pen, on a variety of anatomical subjects," and the colored "Ecce Homo" after Guidi. About 70 plates in all.

392. CHARLES II. Jameson (Mrs. Anna). The Beauties of the Court of King Charles II. *A series of engraved portraits illustrating the diaries of Pepys, Evelyn, Clarendon, and other contemporary writers, after Sir Peter Lely and other eminent painters.* 4to, full contemporary morocco, gilt sides and back, gilt edges, the margins of some plates spotted, and binding somewhat rubbed. London, 1833

393. CHIPPENDALE (THOMAS). Vorbilder fuer Kunst-und Moebeltischler im Gothischen, Chinesischen und Rococo-stil. [English title follows]. *With 200 plates of furniture designs, including beds, sofas, chairs, couches, dressing-tables, &c., &c.* Folio, half cloth and boards. Berlin, n. d.

German Edition of Chippendale's "The Gentleman and Cabinet-Makers Director," from the Third London Edition [1762], with Title, Preface, and Description of plates in both German and English.

394. COOPER'S ENGRAVED REPRODUCTIONS of 27 Portraits at Stowe, mostly Proofs, engraved by Robert Cooper, especially commissioned by the Duke of Buckingham. A number of the above are on India paper, and in bust and full-length. Atlas folio, full green morocco, gilt edges, somewhat rubbed, the margins of a few plates spotted.
[London: Calnaghi, *circa* 1820]

The original paintings which Cooper here reproduced in engraved form were all owned by the Duke of Buckingham and included the Chandos portrait of Shakespeare, perhaps the most famous of the Cooper plates. Among the others may be noted,—Count Gondomar, after Velasquez; Marquis de Vieuville, after Van Dyck; Richard, Duke of Buckingham, after Saunders; Jane Seymour, the Duke's private plate and Cooper the engraver's own proof; Mary, Queen of Scots; Charles II.; Sir Bevil Genvil; and others.

395. FÉNELON (FRANÇOIS DE LA MOTHE). Les Aventures de Télémaque. *Gravées d'après les desseins de Charles Monnet par Jean Baptiste Tilliard.* 4to, half morocco, gilt back and top, uncut. Paris, 1773

Fine copy. Inserted is a portrait of Fénélon engraved by St. Aubin, and an original pencil drawing of Fénélon's monument by Gauthier. The text is engraved throughout.

396. FLORENCE GALLERY. Tableaux, Statues, Bas-reliefs et Camees, de la Galèrie de Florénce, et du Palais Pitti. Dessinée par Wicar et gravée sous la Direction de M. Lacombe, avec les Explications par Mongez. *Frontispiece and 192 plates containing about 400 engravings after the most celebrated paintings, statuary, cameos, &c.* 4 vols. in 2, atlas folio, (1 vol.), full red straight-grained morocco and (1 vol.) faded red boards, morocco back, both gilt backs, uncut, binding somewhat rubbed. Paris, 1789-1807

ORIGINAL ISSUE with brilliant impressions of the plates, and printed on papier vélin. Does not contain the eight plates published by Aillaud in 1821.

397. FRENCH EIGHTEENTH CENTURY ENGRAVING. [Collection Complete de Soixante—Six Portraits des Personnages qui ont le plus figure dans La Revolution Francaise.] *A series of 66 oval portraits in mezzotint engraved by Levachez, with etched scene and biographical text beneath each portrait, by Duplessi-Bertaux.* Folio mounted to atlas folio, old red morocco, wide dentelle cover-borders, gilt back, gilt edges, somewhat rubbed.

Late Eighteenth Century

A FINE SERIES OF PORTRAITS BY LEVACHEZ, MOST OF THEM SAID TO HAVE BEEN SKETCHED FROM LIFE, with a number in PROOF STATE BEFORE ALL LETTERS, and many BRILLIANT IMPRESSIONS. Includes,—an early portrait of Napoleon, portraits of Robespierre, Marie Antoinette, Marquis de Lafayette, Marat, Charlotte Corday, Bernadotte, Mirabeau, Napoleon's generals, and others.

Laid in is a List of the portraits with notations of their condition.

Binding is a fine specimen of late eighteenth century work.

398. HEARN (LAFCADIO). Japanese Fairy Tales, rendered into English by Hearn;—The Boy who drew Cats, Chin Chin Kobakama, and the Old Woman who Lost her Dumplings. (Lacks the Goblin Spider, to complete the set of four.) *Printed on Japanese crepe paper, with numerous full-page plates and text illustrations in colors by Japanese artists.* FIRST EDITIONS. Together, 3 vols. 12mo, pictorial wrappers tied with silk. Tokyo: T. Hasewaga, [1902]

399. HOLBEIN (HANS). Imitations of original drawings by Hans Holbein in the Collection of his Majesty, for the portraits of illustrious persons of the Court of Henry VIII., With Biographical Tracts [by E. Lodge]. Published by John Chamberlaine. Atlas folio, half green morocco, gilt, gilt edges, binding somewhat rubbed and faded on edges, portions of a few leaves mended, and extreme margins of some plates discolored. London: W. Bulmer & Co., 1792

Contains 84 tinted portraits (on 83 plates), engraved, chiefly, by F. Bartolozzi, although several are by Metz, and include the full-page frontispieces,—the portraits of Holbein and his wife,—the two Miniatures of Charles and Henry Brandon, Dukes of Suffolk, Jane Seymour, Sir Thomas More, and numerous others, several plates dated same as the original issue [1792], and most of the others with dates from 1792 to and including 1800.

400. HOUSE OF BOURBON. Rois, Reines et Princes de la Maison de Bourbon. depuis Henri IV. Jusqu'a nos Jours. Galerie de Portraits. 12mo, full red morocco, gilt back and sides, with large letter "M" surmounted by gold crown back and front centres, gilt edges. Paris: Firmin Didot, 1829

Includes portraits of Henry IV., Marie de Médicis, Louis XIII., Prince de Conde, and others. In all, 32 portraits.

401. LIBER NUCARUM: A Series of Mezzotint Plates (12), engraved by Samuel W. Reynolds after the Honorable Carolina Courtenay Boyle. *Proofs on India paper.* Oblong sizes, various, mounted to oblong 4to, half green straight-grained morocco, gilt edges. [London, n. d.]

A CHARMING SERIES.

402. MORLAND (GEORGE). Dawe (George). The Life of Morland. With Remarks on his Works. *Portrait and engraved title.* 8vo, full dark-green levant morocco, inside gilt borders, gilt top, by Bretault. London, 1807

The SCARCE FIRST EDITION of this well-known Life of Morland, EXTRA-ILLUSTRATED by the insertion of over 50 plates, a number full-page and in colors by F. Bartolozzi, many in sepia, &c. after the artist's famous originals.

Includes the set of 6 scenes from the "Progress of Laetitia," engraved by Bartolozzi in colors.

403. MUSÉE ROYAL. Recueil de Gravures d'après les plus beaux tableaux, statues et Bas-Reliefs de la Collection Royale, par Henri Laurent. *About 130 plates, fine impressions.* 2 vols. atlas folio, full morocco, gilt sides and backs, gilt edges, binding and part of text in poor condition. Sold w. a. f. Paris, 1816-1818

Most of the plates are in excellent shape and might be used, perhaps, in filling in other copies.

404. PASS (CRISPIN DE). Regiae Anglicae Maiestatis pictura, et Historica declaratio. *Five engraved plates as follows: Title, genealogical tree, King James I, Queen Anne, and Henry, Prince of Wales; all brilliant impressions.* (Lacks portrait of Queen Elizabeth). First edition. Royal 8vo, wrappers, fold-mark across centre of each plate, shaken. Coloniae, 1604

405. PRENNER (A. J. DE). Theatrum Artis Pictoriae quo Tabulae Depictae, &c. 4 parts in one volume. *160 plates.* Folio, full red levant morocco, gilt, inside gilt borders, gilt edges. Vienna, 1728-1733

406. THOMSON (JAMES). The Seasons. *Illustrated with engravings by F. Bartolozzi and P. W. Tomkins, from the Original Pictures painted for the work by W. Hamilton.* Imperial 4to, half calf, somewhat rubbed. London, 1797.

The Large Type Edition containing 21 beautiful plates exhibiting some of the best work of Bartolozzi and his school.

407. TURNER (J. M. W.). The Seine and the Loire. *Illustrated by 61 engravings in pure line after drawings by Turner.* Introduction and Descriptions by M. B. Huish. Oblong 16mo, mounted to folio, loose, in cloth portfolio, somewhat rubbed. London, 1886

India paper proofs.

408. WHISTLER (J. McNEILL). The Etched Work of Whistler. Compiled and Arranged and Described by Edward G. Kennedy. With an Introduction by Royal Cortissoz. *Illustrated by reproductions in collotype of the different states of the plates.* One volume of text (4to); and three portfolios of plates (4to), comprising over 1000

reproductions, with the Extra Plate of No. 213, " Nocturne Furnace," with important variation. Together, 4 vols., half cloth and boards, and loose sheets in portfolios.

New York: Grolier Club, 1910

THE MOST EXHAUSTIVE PUBLICATION THAT HAS APPEARED ON THE ETCHED WORK OF WHISTLER, and one of 402 copies printed at the De Vinne Press on old Stratford paper. There are 446 etchings chronologically described, many with the assistance of Whistler, or from memoranda left by him, prints have been measured and the variations in size marked. A complete list of the plates known to have been destroyed or cancelled is included with an additional list of 82 plates, which from their rarity may be assumed to have passed out of existence. Many of the cancelled plates are reproduced, also, together FORMING OVER 1,000 REPRODUCTIONS of various states of the plates.

The author in his "Notes" gives a very interesting account of his interview with Whistler concerning the proposed catalogue which resulted in securing his hearty consent and co-operation.

THIS MONUMENTAL WORK IS NOT OFTEN MET WITH AT PUBLIC AUCTION SALES, THIS COPY BEING ABOUT THE THIRD SO OFFERED.

409. WIERIX (J. H.). Nine engravings by Wierix of Scenes from the Passion of Our Saviour. (Complete work is composed of 18 plates.) Small 4to, half crushed levant morocco.

Circa XVIth Century

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE OWNER

Fourth Session, Numbers 410 to 467, Inclusive

THURSDAY EVENING, MARCH 5th, AT 8 30 O'CLOCK

ORIGINAL DRAWINGS

UNKNOWN.

410. STUDY AFTER GREUZE.

(Drawing.)
H. 17½″ W. 13″

Drawing in sepia tones picturing the head of the mother, with anguished eyes and clasped hands, in Jean Baptiste Greuze's "Paternal Malediction" in the Louvre. On the back is written: "25 Janvier, 1857; étude de la mère, de la 'Malédiction paternelle' de Greuze (au Louvre)."

LEIGHTON, SIR FREDERICK. English, 1830-1896.

411. DRAPED FIGURE.

(Drawing.)
H. 12″ W. 8¾″

Lower part of the figure of a seated woman whose loose robes have fallen to the waist; the upper figure indicated. She is faced toward the left.

THOMSON, HUGH, R. I. English, Contemporary.

412. THE BORE.

(Pen and Ink Drawing, with Color.)
H. 12½″ W. 8″

A young woman with long curls drawn forward over her shoulder, out for a promenade, is walking between a garrulous

and animated young man and a staid, persistent old one, both with wigs and cocked hats and in bright colors and small-clothes—the bore spoiling an otherwise happy meeting. They are seen against a background of a house with an iron fence in front of it.

Signed at the lower right, Hu Thomson, 1903, one of the drawings for an edition of Evelyn.

GOULD, F. CARRUTHERS. English, Contemporary.

413. TWO POLITICAL CARTOONS.

(Pen and Ink Drawings.)

A—Mutual Efforts.

H. 8″ L. 12″

Joseph Chamberlain and Arthur Balfour are pictured out in the wide, wide sea, in rowboats, each having come to " rescue " the other. Published in the *Westminster Gazette* of September 24, 1904.

Signed at the lower right, F. C. G.

B—His Ninth (?) Life.

A take-off on the Government's passage of the Aliens Bill and its political effect. Published in the *Westminster Gazette* of May 6, 1905.

PENNELL, JOSEPH. American, Contemporary.

414. EAST RIVER BRIDGES, NEW YORK.

(Drawing.)

H. 8½″ L. 11″

From some high building down town the observer looks down upon roofs of lower New York and off over the East river, the Brooklyn bridge appearing in the middle distance and the (then) uncompleted Manhattan bridge beyond it, while far in the distance the Blackwell's Island bridge is indicated. Numerous steamers are in the river. An original drawing by Mr. Pennell which has not been engraved.

Exhibited at Keppel's.

PENNELL, JOSEPH. (Continued)

415. NEW YORK HARBOR.

(Drawing.)
H. 8½″ L. 11″

An original sketch by Mr. Pennell which has not been engraved. In the foreground a ferryboat is in its slip and another is steaming for the neighboring slip. To right and in the distance are the winding river, and the bridges, and buildings of the city.

Exhibited at Keppel's.

DOMENICHINO, DOMENICO ZAMPIERI.

416. A HEAD.
CHERUB'S HEAD.

(Drawing.)
H. 4½″ W. 4″

A drawing, washed in, of a most expressively modeled head, in sepia tones, the eyes in concentrated gaze toward the left and back of the spectator, and the mouth open as in singing.

FRAGONARD, JEAN HONORE. French, 1732-1806.

417. STUDIES AFTER CARRACCI.

(Pencil Drawings.)
H. 8½″ L. 12″

Studies in the nude of men wrestling or in combat—one a single figure, the other depicting two men, one on the back of an opponent who is on his knees. Inscribed in memorandum, "Fragonard (voyage d'Italic avec Bergeret)."

CAMERON, D. Y. Contemporary.

418. DOLO.

(Pencil Sketch.)
H. 5¾″ L. 9½″

An original sketch by D. Y. Cameron, which has not been engraved. A part of a low cottage comes into the picture from the right, extending across it, and over a slanting roof at the left the top of a tree is seen. Through an open door a figure is seen in the interior, lighted from a window in the farther wall of the house, and in the recess in front is another small figure, while outside, on the right, a young woman is leaning against a building wall.

Signed at the lower left "Dolo, D. Y. Cameron."

IN THE VINEYARD.
Léon Augustin L'hermitte.
Number Four Hundred and Nineteen.

L'HERMITTE, LÉON AUGUSTIN. French, 1844- ——.

419. IN THE VINEYARD.

(Charcoal Drawing.)
H. 8¼″ L. 11″

A hillside vineyard of France is seen, sloping from the left to a plain, a single tree preserved on the sunny slope. In the foreground a handsome peasant woman with a man and boy are at work among the vines.

Almost contemporary with a similar painting in the Metropolitan Museum of Art.

Signed at the lower right, L. L'hermitte.

[See Illustration.]

WATER-COLOR DRAWINGS

JACQUEMART, JULES FERDINAND. French, 1837-1880.

420. ILLUSTRATIONS OF PORCELAINS.

(Water Color.)
H. 8½″ W. 6″

Two original water-color drawings made by the artist for his book on china.

A—An ovoid jar in vitreous Italian porcelain, with handle and spout, and shoulder ornaments in relief; white, decorated with figures, masks, scrolls and foliations in pale blue, and having several borders.

B—Fluted cup, sweetmeat tray, shallow bowl or dish and two cylindrical jars, in blue and white French china with some Oriental suggestions.

Each drawing signed at the lower right, Jules Jacquemart.

BOUGHTON, GEORGE H., N. A., R. A. American, 1834-1905.

421. NEAR ESTENDALE.

(Water Color.)
H. 13½″ W. 9¾″

A rambling gray church building with brown tile roof stands in the sun in a green churchyard, odd corners of it coming

into the picture. A green vine climbs one wall, a yew-tree is seen in an elbow and a rose tree in blossom is in the foreground, while in the deep shadow of trees in the background tombstones come into view.

On the back, Mrs. Boughton's certificate that it is her husband's work.

From Mrs. Boughton's sale, London, 1905.

LYNCH, ALBERT. American, 1851.

422. AN EVENING CALL.

(Water Color.)
H. 15½″ W. 10½″

In a French salon with carved gilt and tapestried furniture two bearded men are approaching, come to call on a smiling young woman who is seated easily on a long sofa. She has reddish-blond hair and wears a short-sleeved décolleté gown of canary silk with stripes. Near her a younger girl in white is embroidering in the bright light of a lamp.

Signed at the lower right, Albert Lynch.

From the A. Blumensteil sale, New York, 1906.

WITSON. American Artist, Contemporary.

423. A BIT OF OLD AMSTERDAM.

(Water Color.)
H. 21″ L. 28″

The foreground is part of a dark, blackish-green canal. A bluish-gray rowboat lies in it, against a house wall, and at the left the stern and rudder of a reddish-gray boat are seen. The buildings across the background are gray, brown and green-tinged brick, some of them covered with gray plaster. In the window of one a figure is seen, and on the window sill of another is a row of green plants in earthen jars.

Signed at the lower right, Witson.

Owner's memorandum seems to indicate that the painter is an American.

LE VIEUX CÉLIBATAIRE.
Vincent Jean Baptiste Chevilliard.
Number Four Hundred and Twenty-five.

GREGORY, EDWARD JOHN, R. A. English, 1850.

424. THE STANDARD BEARER.

(Water Color.)
H. 8¼″ W. 5½″

A man in plate armor stands facing the right, his figure three-quarters front and face in profile, seen against a leather-brown wall. The sunlight on his armor turns it a silvery gray, with tinted modifications. Folds of the standard are in view, on its long staff, which, resting on the ground, leans against his shoulder.

Signed at the lower right, E. J. Gregory, '78.

Exhibited at the Royal Jubilee Exhibition, Manchester, England, 1887; owner, C. J. Galloway, Esq., of Knutsford. From the Galloway sale at Christie's, London, where some eighty of Gregory's pictures were sold in succession without affecting values.

CHEVILLIARD, VINCENT JEAN BAPTISTE. French, 1841-1904.

425. LE VIEUX CÉLIBATAIRE.

(Water Color.)
H. 8″ W. 5½″

An aged cleric in skull-cap and spectacles, standing in a bright light and facing the onlooker, turned a bit to his left, has drawn back one side of his long black gown and is sewing a button on his brown trousers—his red suspenders seen above them against his white shirt.

Signed at the lower right, V. Chevilliard.

[See Illustration.]

JOHNSTONE, H. J. English, lately deceased.

426. THE MILLET GATHERER.

(Water Color.)
H. 10½″ W. 7″

A barefoot maiden with her light brown hair hanging below her shoulders and loosely tied back of her ears with a blue ribbon, is coming along a path bordered by grass and flowers

THE MILLET GATHERER.
H. J. Johnstone.
Number Four Hundred and Twenty-six.

at the border of a canal. She is clad in lavender, white and rose-pink of delicate quality, and carries an armful of yellow millet and a cluster of blue flowers. In the background the thatched roof of a cottage shows pink. It is a study in pinks down to her little pink toes for she is farefoot.

Signed at the lower left, H. J. Johnstone.

[See Illustration.]

COOK, E. WAKE. Contemporary.

427. AN EASTER PROCESSION—LAKE OF ORTA, ITALY.

(Water Color.)
H. 11″ L. 17½″

The rugged mountains, rich in subdued color and massive grandeur, mount into a white and pale greenish-blue sky across the background, and cradle the pale blue lake in a middle-distance valley at their feet. In the foreground a mountainside sloping from the right to the water's edge is gorgeous in a sun-lighted vernal efflorescence, amid a wealth of chromatic brilliance in the walls and tile roofs of many buildings which enhances the effect of the blossoms. Near the foot of the slope a religious procession of the season is in progress along a narrow street.

Signed at the lower left, E. Wake Cook.

[See Illustration.]

BOUGHTON, GEORGE H., N. A., R. A. American, 1834-1905.

428. THE RETURN OF RIP VAN WINKLE.

(Water Color.)
H. 9″ L. 12½″

Old Rip in familiar tatters and Arctic beard, carrying his rusty gun, comes from the left around a corner of a dilapidated gray clapboard cottage with broken windows, to be confronted by an hostile barking dog, where he had hoped to meet the affectionate " Schneider."

Signed at the lower left, G. H. Boughton.

AN EASTER PROCESSION.
E. Wake Cook.
Number Four Hundred and Twenty-seven.

BOUGHTON, GEORGE H. (Continued)

429. (ILLUSTRATION FOR "THE SCARLET LETTER.")
(Water Colors.)

Original drawings for the Grolier Club's special edition of Nathaniel Hawthorne's masterpiece. Each accompanied by a specimen of the artist's handwriting, which is framed under glass in the back, giving the title of the illustration and an extract from the book reciting the incident depicted. Probably the artist's last works.

HESTER ON THE PILLORY. (Chap. III.)
H. 10½″ W. 7½″

Her dark hair parted in the middle, face pale and eyes directed upward, Hester stands firmly and alone on the platform, above the heads of the crowd around it, holding her baby in her arms, the scarlet letter on her breast. She wears a pale, faded-green gown, with white. About in the street the populace gape and gabble, old women look out of windows and the great of the community look on and judge from a balcony.

Signed at the lower left, G. H. B.

430. (ILLUSTRATION FOR "THE SCARLET LETTER.")
"'ALAS, WHAT RUIN HATH BEFALLEN THEE!' SAID HESTER, WITH TEARS GUSHING INTO HER EYES." (Chap. XVII.)
H. 10″ W. 7″

Dimmesdale and Hester are alone in the wood, she seated on a green bank that is partly covered with the "withered leaves" of which their conversation makes mention, he half-reclining in supplicating attitude at her side, his hand clasping hers on her lap.

Signed at the lower right, G. H. Boughton.

431. (ILLUSTRATION FOR "THE SCARLET LETTER.")
HESTER AND THE CLERGYMAN IN THE FOREST. (Chap. XVIII.)
H. 10″ W. 7″

He is seated on a green bank at the foot of a tall tree, holding her right hand in his and with his left touching her arm. She is standing—in a gray-brown dress and wide white collar and apron. ("With this symbol I undo it all.")

Signed at the lower left, G. H. Boughton.

Lots 429, 430, 431 came from the Grolier Club's auction sale.

BIRD, HARRINGTON. Contemporary.

432. MARE AND FOAL.

(Water Color.)
H. 14¼″ L. 20¾″

A handsome sorrel mare, trim and nervous, with sensitive nostrils and alert eyes, is trotting lightly about a yellow-sandy flat desert, without harness or halter, her deer-colored colt running along a bit ahead of her all four feet from the ground. The mare's coat is glossy in the sunshine, and of even tone, modulated by the high lights; her mane and tail perfectly match it, and she has three white ankles. The colt's mane and tail are a light yellow. The sandy plain is dotted with tufts of coarse, yellowish-green grass, in the distance a range of low blue hills is vaguely seen, and the cloudless sky is a light, sunny blue.

Signed at the lower right, Harrington Bird, 1905.

433. ARABIAN HORSES.

(Water Color.)
H. 14¼″ L. 20¾″

From life; based on Sir J. Blount's Arabs, in England, with an Egyptian background. The horses, a pure white one and a red-sorrel with light mane and tail, are moving with springing step and heads high, in the care of a dark-skinned native with white burnoose who walks between them, grasping their bridles firmly. The bridles are red, with curb bits, and red tassels dangle from the throat-latch. The horses are in bright sunshine on a yellow sandy plain bounded by blue and barren desert hills, and they are passing a stone garden wall over which are seen trees and luxuriant bushes.

Signed at the lower right, Harrington Bird, 1899.

434. ARABIAN HORSES.

(Water Color.)
H. 14¼″ L. 20¾″

From life; based on Sir J. Blount's Arabs, in England, with an Egyptian background. Two prancing Arabian steeds, harnessed only in red bridles, with curb bit and a red tassel pendant from the throat-latch, are in the care of an Arab attendant in a red fez who walks or runs along between them,

hanging tightly to the leather as they toss their heads high. One horse is white, the other a rich bay, and they are in brilliant sunlight on a hot, yellow, sandy plain. Beyond them is a white stone wall enclosing a tropical garden, and in the distance are low hills; the whole under a deep cerulean sky.

Signed at the lower left, Harrington Bird, 1905.

PAINTINGS

CLOUET (?).

435. MINIATURE PORTRAIT OF QUEEN ANNE BOLEYN.

H. 4″ W. 3¼″
(Oval.)

Fair frailty which fell twice a victim of King Henry VIII is pictured in engaging aspect, at half-length, turned toward the right, three-quarters front, her large eyes looking straight in front of her, her pink lips in a cupid's-bow. Her gold-embossed headdress is adorned with pearls, as is her royal purple waist, and a damask shawl or mantle falls over her arms. She appears in décolleté, corsage edged with diaphanous material lightly drawn into folds.

BISSCHOP, CHRISTOPH. Dutch, 1828.

436. NUN READING.

(Panel.)
H. 7¾″ W. 6″

A young nun in brown habit, with white headdress, and black veil or head-covering thrown back, is seen at nearly full length, standing beside a green table on which she rests her right hand. She faces the right, three-quarters front, with the light full on her face, and is reading a letter, which she holds in her left hand, by the bright light of a candle in a sconce at the left of the picture. On the green table are some red rosebuds, and the wall behind her is paneled in brown wood above a deep dado of dark green.

Signed at the lower left, on the table, C. Bisschop.

From Christie's, 1905.

INNOCENTI, G. Italian, Contemporary.

437. WINDING THE SKEIN.

(Panel.)
H. 7½″ L. 8″

In an interior with ornamental vases and statuary, and rich rugs of bright colors on the floor, two people are whiling the time and discouraging mischief in the useful and diverting occupation of "winding the skein" and making up a ball of yarn. A young woman with an abundance of brown hair, in a blue and white dress of lace effect, is seated, her feet on a footstool, winding the yarn which is spread between the hands of a standing gallant in three-cornered hat and short-clothes, who has outstripped her in years. The light, admitted by a window at the left, falls upon his back and illumines her face.

Signed at the lower left, G. Innocenti, 1874.

BOUGHTON, GEORGE H., N. A., R. A. American, 1834-1905.

438. MILTON AT TABLE.

(Panel.)
H. 9″ L. 15″

A study for a larger picture which is owned in this country. The brown and grayish-pink interior of a cottage is shown, its ample windows of small panes giving upon a kindly, sun-lit country through which a gray river flows. At a round table near a window the white-haired poet sits, facing the spectator, and a woman in blue, brown and white is bringing food, while a young girl follows her with a jar. At the opposite side of the table, his face seen in profile, is a younger man, red-haired and clad in brown.

On the back is the following certificate:

"This is to certify that lot No. 5 of the Leicester Galleries Catalogue, 'Study for the Milton Picture,' though unsigned, is the work of my late husband, G. H. Boughton, R. A.

"(Signed.) Kate Boughton,
"June 16, 1905.

"Being small sketch for a larger one in America."

Purchased by Mr. Hoskier at Mrs. Boughton's sale, 1905.

"MILTON AT TABLE."
George H. Boughton.
Number Four Hundred and Thirty-eight.

BOUGHTON, GEORGE H., N. A., R. A. American, 1834-1905.

439. IZAAK WALTON AND THE MILKMAIDS.

H. 10½″ L. 22¼″

Sketch for a larger painting which is owned in this country. A green countryside of verdant England is pictured on a gray day when, however, there is some sunshine coming through cloud-rifts and dappling the moist pastures with shadows. Across the background is a hill along the foot of whose slope a pastoral river winds, moving into the foreground on the left, while on the right of the stream are fresh fields where cattle are grazing. The famous angler, a middle-aged man with long gray hair, gray moustache and goatee, and clad in gray, stands near the edge of the river in the left foreground, facing the right and seen in profile, his rod lying on the grass in front of him. He had been preparing bait, but has turned to regard two buxom wenches who are coming along through the field, each carrying a head-load and one a milk-pan or pail. Back of Walton a companion in dark apparel, seated on the bank and whose line is in the stream, has turned also to look at the passing milkmaids.

On the back is this certificate:

"This is to certify that No. 49 of the Leicester Galleries Catalogue, 'Isaac Walton and the Milkmaids,' though unsigned, is the work of my late husband, G. H. Boughton, R. A.

"(Signed.) Kate Boughton,

"June 16, 1905.

"The above being small sketch for the larger one in America."

Purchased by Mr. Hoskier at Mrs. Boughton's sale, 1905.

BLINKS, T. Contemporary.

440. POINTERS.

H. 14″ L. 18¼″

A yellowish-green hillside, low and of gentle slope, seen close at hand against a high horizon on the left, falls away to the right, and exposes beyond it a rolling plain of brown and yellow fields. On the near-by slope the soft grass is intermingled with taller patches of rich brown growths, the whole landscape bespeaking autumn. Here on the hillside two pointer dogs, a white one with light brown head and ears and

WATTEAU AND HIS FRIEND ST. JULIEN.
Antoine Watteau.
Number Four Hundred and Forty-two.

a black and white one, are seen standing across the picture, heads extended and tails straight out, their keen eyes intent upon a bird that has risen which is not seen by the onlooker.

Signed at the lower left, T. Blinks.

SANCHEZ-PERRIER, EMILIO. Spanish, —— -1907.

441. FISHING ON THE SEINE.

(Panel.)
H. 18″ W. 11″

Light gray clouds with yellow-white ones fill the sky, and the day is breezeless. The Seine, a blue-gray streak, coming into the picture in the distance on the right, sweeps along a richly-wooded bank which bounds it on the left, and its mirror-surface is colored with green pictures of the trees and reflections of several rowboats drawn up with their noses against the bank in the foreground. In each is a man, patiently fishing. Back of them two tall poplars shoot high above the surrounding trees. In the distance an omnibus is crossing a stone-arched bridge.

Signed at the lower left, E. Sanchez-Perrier, Paris, '82.

WATTEAU, ANTOINE. French, 1684-1721.

442. WATTEAU AND HIS FRIEND ST. JULIEN.

H. 16″ L. 18½″

A double portrait and a picture, the friends being seen in a romantic landscape setting. The artist has depicted himself standing, palette and brushes in his left hand, back of his seated companion, over whose head he looks straight at the observer. He is garbed in blue, with flowing sleeves and lace cuffs, and wears the full gray wig of the day. St. Julien, sitting in front of him, and also looking directly at the onlooker, is playing the 'cello. Music lies on the ground beside him. He is clad in old-rose and gray. Their gathering-place is at the ancient ruins of a cathedral or monastery, through a broken arch of which a varied landscape is seen. In it, at some distance, is a woman standing under a tree.

[See Illustration.]

CLAUSEN, G. Contemporary.

443. A TIFF (A LOVERS' QUARREL?)

H. 22″ W. 14½″

The portrait, nearly full length, of a vigorous, muscular young woman with fair hair and rosy cheeks, standing close at hand at the edge of a tennis court and leaning against the corner of an ivy-covered brick building, with one knee lightly flexed. She is looking toward the observer. She wears a loose dress of grayish-pink trimmed in red, and her broad-brimmed hat, tilted back, frames her handsome but worried face in its lining of red of a similar hue. She holds a tennis racquet in her partly-folded hands, and the cause of the displeasure and resentment depicted in her pretty face is seen in the person of a man in white flannels on the other side of the net, standing, racquet behind him, with his back to her and to the spectator. In the background is a flowering garden in front of trees.

Signed at the lower left, G. Clausen, 1880; and on the back: "A Tiff," G. Clausen, 1880.

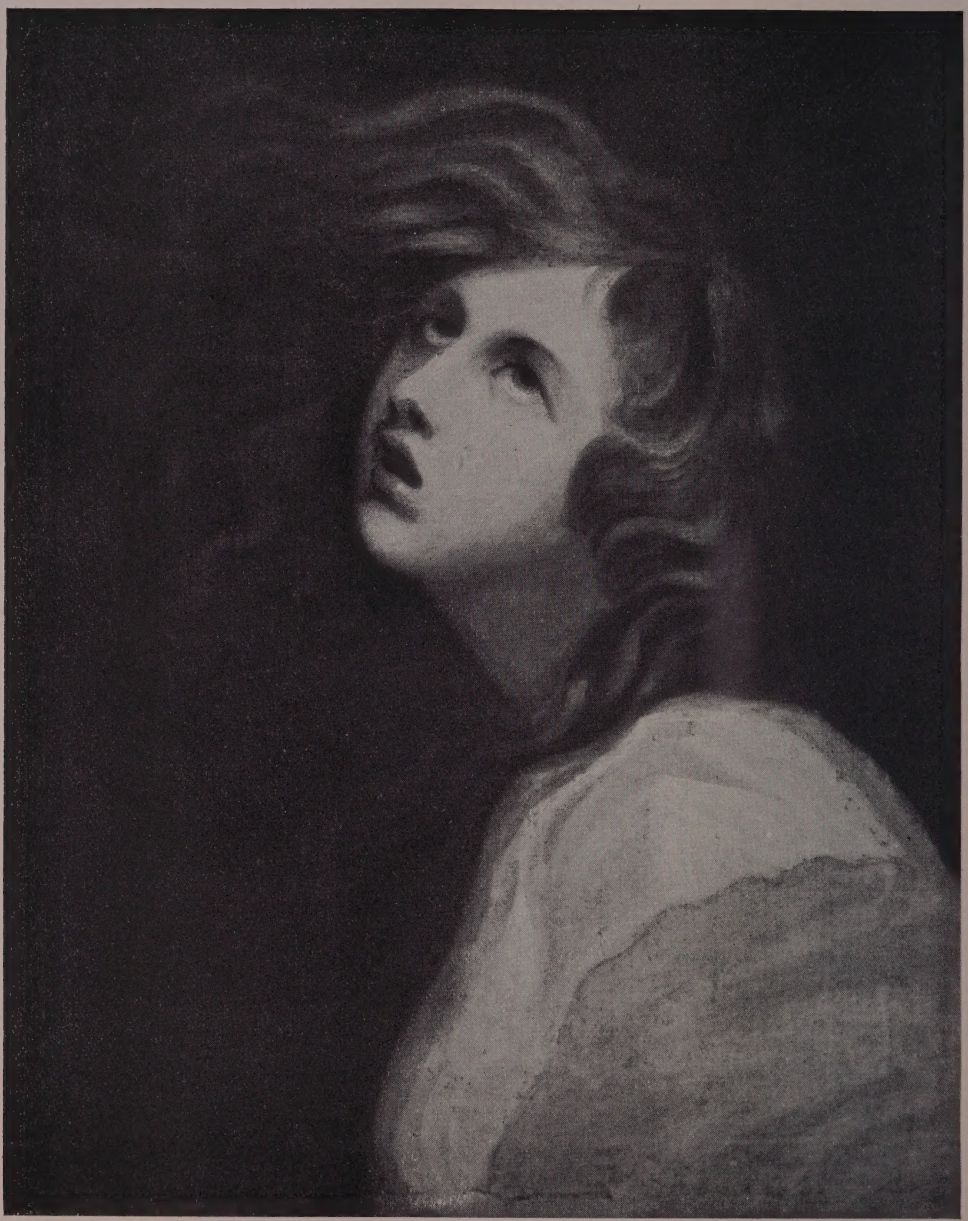
DE BELGIM., SERENDAT. Contemporary.

444. JEUNE FEMME DEMI-NUE.

H. 21½″ W. 15″

A placid-minded and frank young woman, standing facing the spectator, is seen at one-half length against a neutral background of brown and olive notes. Her upper body is nude and she holds about her hips a filmy white drapery which falls lightly over one forearm. She is turned very slightly to the left, and her head is back-tilted and poised over her right shoulder, while she holds up a pinkish-white rose to inhale its fragrance, looking meanwhile with calm interrogation at the observer. She has an abundance of chestnut hair, and regular features which are emphasized by a slightly retroussé nose. On her right side the cool white flesh is in sunlight, while in front and toward her left, flesh and drapery reflect the rosy glow of a fire.

Signed at the lower right, Serendat de Belgim.



"LADY HAMILTON" (AS A MAGDALEN).
George Romney.
Number Four Hundred and Forty-five.

ROMNEY, GEORGE. English, 1734-1802.

445. LADY HAMILTON (AS A MAGDALEN?).

H. 24″ W. 20″

The fair beauty of romantic capacities is here pictured with glowing red hair, unconfined and streaming about her attractive head as though blown by strong breezes. She is seen head and bust, toward the left, her shoulders leaning forward and face of sensuous hunger upturned—the head thrown back—the blue eyes, half-hidden in the upper lids, looking far upward with beseeching expression and the small mouth partly open. The face is turned three-quarters to the front. She wears a loose white waist and pale blue mantle or scarf, and is seen against a dark background.

[See Illustration.]

MIGNARD, PIERRE. Frence, 1610-1695.

446. LE DUC D'ORLÉANS (?).

H. 27″ W. 22½″

(Oval.)

A handsome young prince or nobleman is depicted at one-half length, in brilliant plate body-armor richly ornamented with gold. He wears a wavy periwig of chestnut hue whose curling abundance frames his delicate features and shrouds his shoulders, and beneath his chin is an elaborate bow of red silk and white lace. A sash with golden cord is twisted about his waist. The flesh tones in his refined face are warm and clear, and his quiet brown eyes hold a look of calm self-possession and reserved assurance. Dark neutral ground.

[See Illustration.]

PAGNEST, A. L. CLAUDE. French, 1790-1819.

447. M. DE NANTEUIL-LANORVILLE.

H. 24½″ W. 20″

Head and shoulders portrait of the dignified, confident character well past middle age, but robust and alert, in the habiliments of the early Nineteenth Century which lent themselves, unaggressively, to a certain pompousness of effect. His figure faces the right, seen against a dark neutral background, and he has turned to look well back of his right shoulder, so that

LE DUC D'ORLÉANS.
Pierre Mignard.
Number Four Hundred and Forty-six.

his broad face of pronounced features is seen three-quarters full, and in a strong light, which is especially high on his brow and the neighboring portions of his tousled, wiry white hair. His eyebrows are black and his eyes blue. His chin is well settled in the collar that came later to be called Gladstonian, and he wears a white *jabot*, buff waistcoat, and dark green coat with velvet collar.

[See Illustration.]

VAN LOO, CHARLES ANDRÉ. French, 1705-1765.

448. QUEEN MARIE LECZINSKA.

H. 32½″ W. 25½″

The queen of Louis XV is portrayed at half length, standing and facing the front, her head turned a very little toward her left and inclined, hardly perceptibly, toward her left shoulder. Her hair is curled and powdered, a long curl being brought forward over her bare shoulder, and she wears a diadem. The artist, who was born in the same year as Marie, and predeceased her, depicts her as a young woman with rosy cheeks and hazel eyes, and the suggestion of a resigned smile. Her brilliant jewelled gown of golden yellow brocade is moderately décolleté and edged with lace, and about her shoulders is a rich, ermine-lined cloak, blue, embroidered with the fleur-de-lis in gold. Dark neutral background.

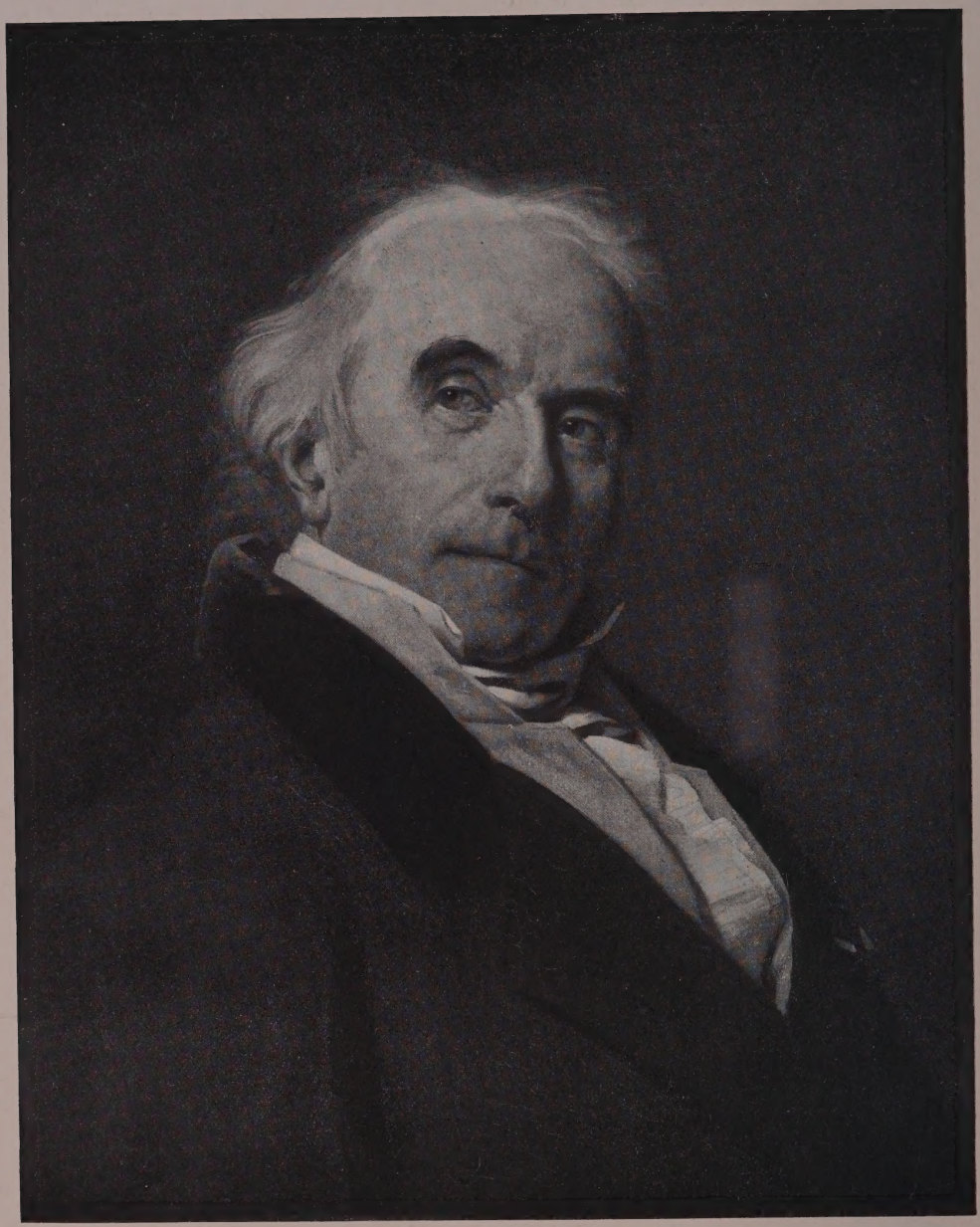
[See Illustration.]

JOHNSTONE, H. J. English, lately deceased.

449. A BACK-WATER ON THE RIVER MURRAY, AUSTRALIA.

H. 24″ W. 36″

An inlet, winding and shallow, puts in from the distant river, coming forward into the foreground on the right. Its banks are wooded, as are those bounding the river beyond, and the land is wild, with here and there the stump of a tree cut down, and dead branches. On the left in the foreground the trunk of a partly withered tree rises out of the picture, and below it in the shallows water lillies bloom, and grasses project above the surface of the back-water. The light is fading, and mauve,



M. DE NANTEUIL-LANORVILLE.
A. L. Claude Pagnest.
Number Four Hundred and Forty-seven.

dull-rose and yellow hues of a pale sunset are reflected in the quietly rippling stream.

Signed at the lower left, H. J. Johnstone.

From the Heber R. Bishop Collection.

Signed on the back of the canvas: "A Back-water of the River Murray, South Australia; H. J. Johnstone, Gt. Marlow, Bucks, England."

NORTHCOTE, JAMES, R. A. English, 1746-1831.

450. PORTRAIT OF JOHN OPIE.

H. 30″ W. 25″

Half-length figure of the middle-aged artist turned three-quarters from the spectator and toward the right, so that his right side and back are in view, in the attitude of painting at his easel. He is standing, and has turned to look at the spectator—or possibly into a mirror, if painting a likeness of himself—and his face is seen three-quarters full. He is smooth-shaven and has quiet brown eyes, a broad forehead from which his sandy-gray hair is receding, and wears short gray "sideburns." He holds a palette and brush in his left hand, the right hand not being shown in the picture, and wears a blue quilted coat with a white kerchief visible at the neck. Dark background.

[See Illustration.]

GÉRÔME, JEAN LÉON. French, 1824-1904.

451. DANS LE MOSQUE.

H. 27½″ L. 40″

A corner of the interior of a mosque is shown in a soft, subdued light. The ornate wall across the background has a dominant blue note, and a large window at the center gives upon a green, shaded garden, where golden sunlight, striving to pierce the leafy curtain, turns the green foliage to a warm yellow. Within the mosque, standing against the wall and seated on the carpeted floor are numbers of the faithful in rich colors, listening to one who reads in the mimbar. At the moment, he stands looking upward, a subdued light from overhead illumining his face and his gorgeous robes. Some thirty-five figures are included in the assemblage; one, who

QUEEN MARIE LESCZINSKA.
Chas. André Van Loo.
Number Four Hundred and Forty-eight.

stands near the mimbar, is the artist's servant. This canvas is the last large picture that Gerome painted.
Signed at the left, on the railing, J. L. Gerome.

[See Illustration.]

EARL, MAUD. Contemporary.

452. PORTRAIT OF A PRIZE POINTER.

H. 26″ L. 46″

The portrait was painted to order. The pointer, a white bitch spotted brown, with brown head and spotted muzzle, is pictured in the tall grass at the border of a stream, inlet, pond or swamp, only an edge of which comes into the foreground. She stands across the picture, headed to the left, and is seen at point, keen, eager, tense. A little beyond her in the grass is another pointer, white and black, with eyes on the same flush. The grass and rushes are gray-green and yellow-brown, and the autumn notes continue in the short herbage over a wide, flat moorland or meadow extending to a distant body of water. A blue haze obscures a line of distant hills.

Signed at the lower left, Maud Earl.

VAN ELTEN, H. D. KRUSEMAN(?). Dutch, 1829-1904.

453. OLD OAKS ON THE HEATH.

H. 25½″ L. 40″

A gnarled oak tree stands at the right, at the foot of a slope where slender, scattered trees are seen on the incline beyond it, and a lesser neighbor of its own kind and of fewer years grows near it, a little to the left. In the shade of the oaks an aged shepherd in a blue blouse, wearing a large black hat and with staff resting against his shoulder, is seated on the ground, watching over his flock, bunched out on the heath in the middle distance. The varied surface of the common is green and gray and brown, in sunlight and shadow; on the farther side are more trees; and the atmosphere is misty on a day when gray shower-clouds underlie billowing white clouds in an azure sky.

KNELLER, SIR GODFREY. German-English, 1648-1743.

454. PORTRAIT OF A YOUNG GIRL.

H. 49″ W. 40″

Full-length portrait in reduced scale of a large-eyed young girl with bountiful blond tresses, done up high and loosely about her head, who is winding a garland about the neck of a pet lamb. She is seated facing the front, turned very slightly toward the left; holding the garland in her hands, she looks straight at the spectator. Her filmy white waist falls low on her shoulders and chest, and a flowing crimson mantle is draped about her. The lamb lies down on a table at her side, the wreath of roses and other flowers seen against its white fleece. Conventional background of foliage and blue sky, in the artist's manner.

FURNITURE AND STATUARY

455. CHIPPENDALE WING BOOK CASE.

Mahogany. This piece is built in five parts, with pediment frieze and base. One wide and two narrow sections form the upper portion, the frames of which are carved with fret borders. The pediment is carved, pierced and terminates in scrolls, below which is a frieze carved with fret to correspond. The doors contain square, diamond and rectangular pieces of glass. The lower portion has two cupboards and five drawers, the fronts of which are carved with floral scrolls and all frames with fret designs. Carved base, with ogee bracket feet. The frieze is of most delicate design.

456. PAIR OF HEPPLEWHITE SIDE TABLES.

Mahogany. The fronts are shaped. In the center of the skirt is an ornament of vase design surrounded by scrolls, and the balance a repeat pattern of oval rosettes. The legs carved with pendant flowers in low relief. Placed together the two form a handsome dining table.

From Duke of Cambridge's sale.

Number Four Hundred and Fifty-eight.

457. CHIPPENDALE SLANT TOP DESK.

Mahogany. Built in two parts. The top has a pierced and carved rail of acanthus and leaf scrolls. The base is carved, and stands on cabriole legs, with acanthus leaf carving on the knees. Claw and ball feet. Brass pulls and brass drop handles.

458. CHIPPENDALE TILT TOP TABLE.

Mahogany. The high rail of acanthus and scroll designs, carved and pierced. The pillar support reeded and carved with acanthus leaves and rises from three cabriole legs carved with similar designs at knees and feet. Extremely fine.

[See Illustration.]

459. PAIR OF CHIPPENDALE ARM CHAIRS.

Mahogany. The backs, arms and side pieces are formed of plain strips of wood in rectangular patterns. The seat rail carved, with fret brackets, and legs are pierced with Gothic designs. Seats covered with leather.

From Duke of Cambridge's sale.

460. PAIR OF CHIPPENDALE ARM CHAIRS.

Mahogany. The top rails are carved and shaped, upturned at the ends and the backs formed of rectangular strips. Shaped arms. The seat rails and front legs have carved fret designs in low relief and the seats covered with old brocade.

461. QUEEN ANNE CARD TABLE.

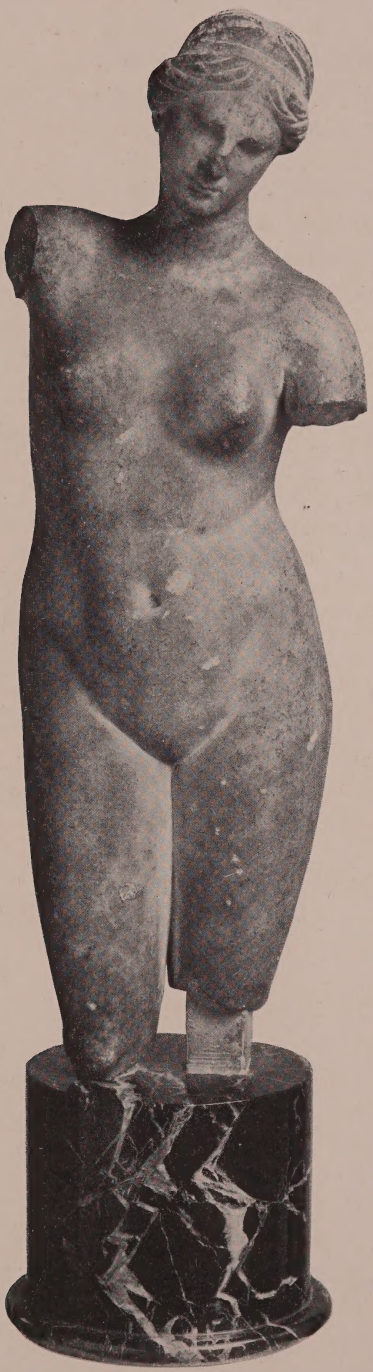
Mahogany. Shaped top with applied rim. Cabriole legs, with paw and ball feet.

462. CHIPPENDALE ARM CHAIR.

Mahogany. The seat is pierced and carved with acanthus and scroll patterns. Shaped arms, the supports of which have leaf carving. Legs and stiles carved with ogee mouldings. Plain rail and seat covered with leather.

463. SHERATON ARM CHAIR.

Mahogany. The broad top rail has a diamond pattern carved in low relief, and the slats of open work oblong loop design. Shaped arms with acanthus leaf carving at the ends. Reeded legs and spade feet. Seats covered with leather.



Number Four Hundred and Sixty-six.

464. TEA TRAY.

Mahogany. Pierced rail.

465. PAIR OF BRASS FIRE DOGS.

Louis XV design of Sphinxes. Carved and chiseled gilt ormolu on oblong bases.

466. GREEK MARBLE STATUE of a Venus Anadyomene from the very best period of Greek classic art and by a master chisel. Excavated at Kameiros, Rhodes, in 1902.

Illustrated in the Revue Archeologique of May-June, 1903.

[See Illustration.]

(21½ inches high on revolving base.)

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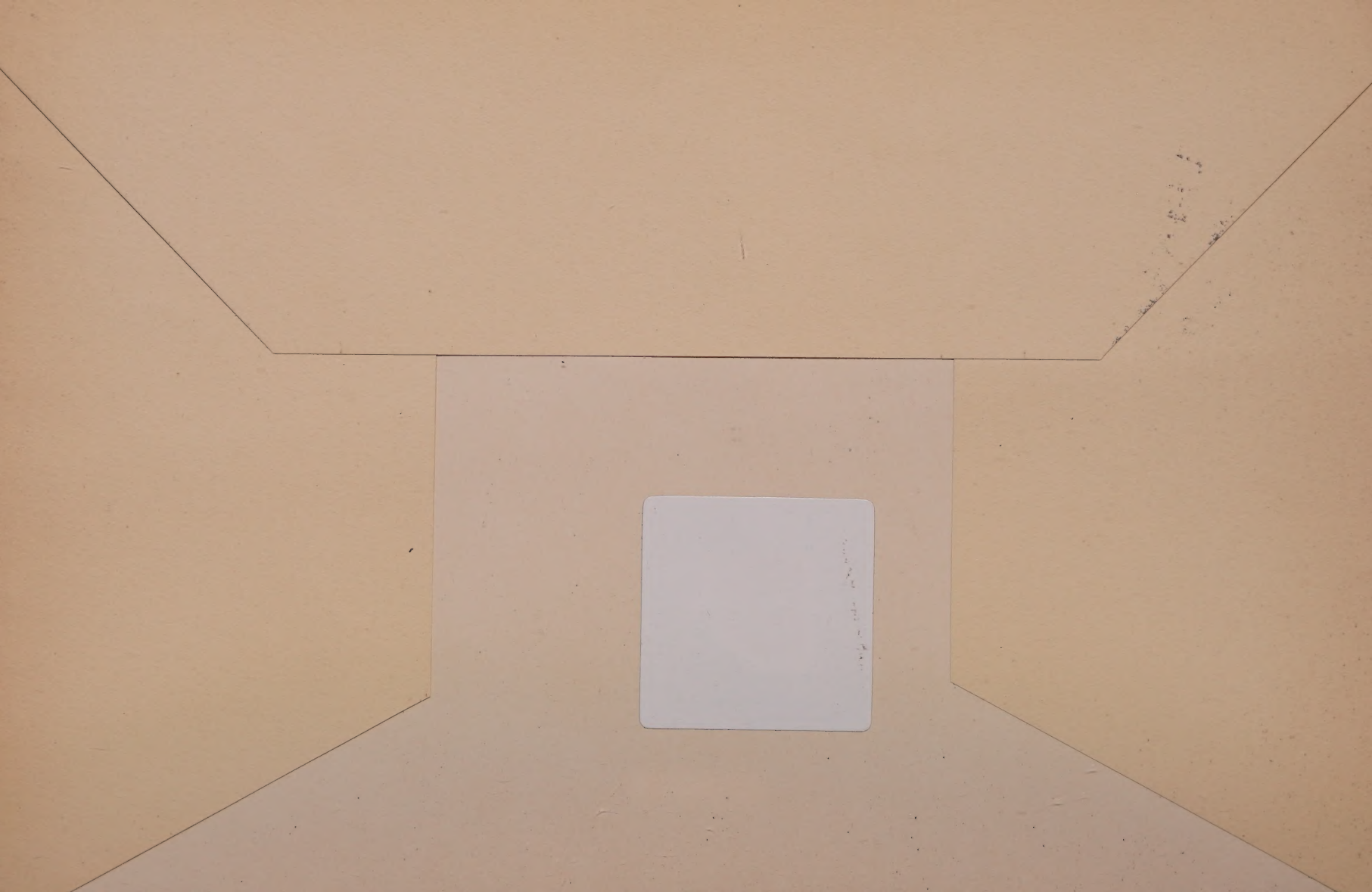
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